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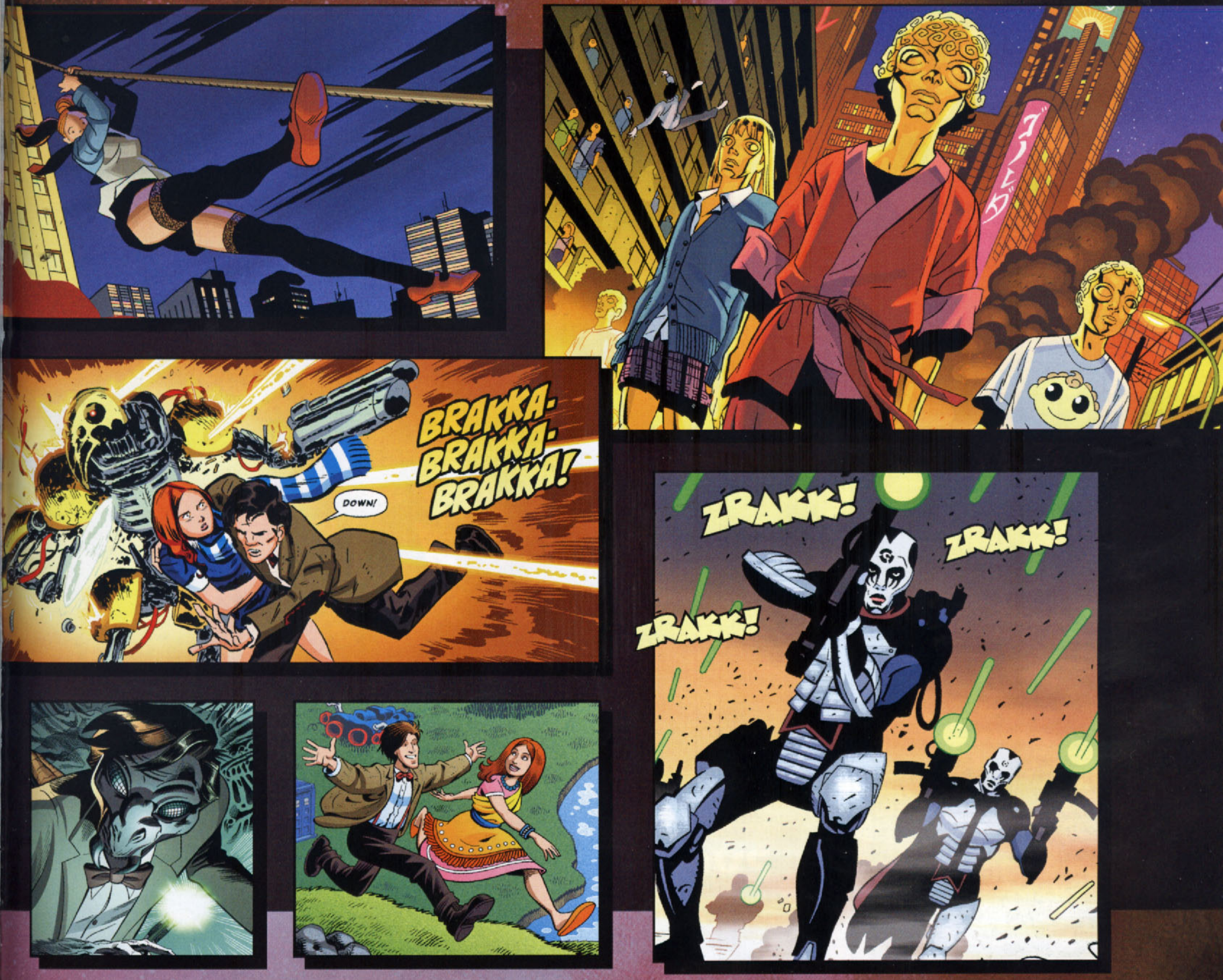
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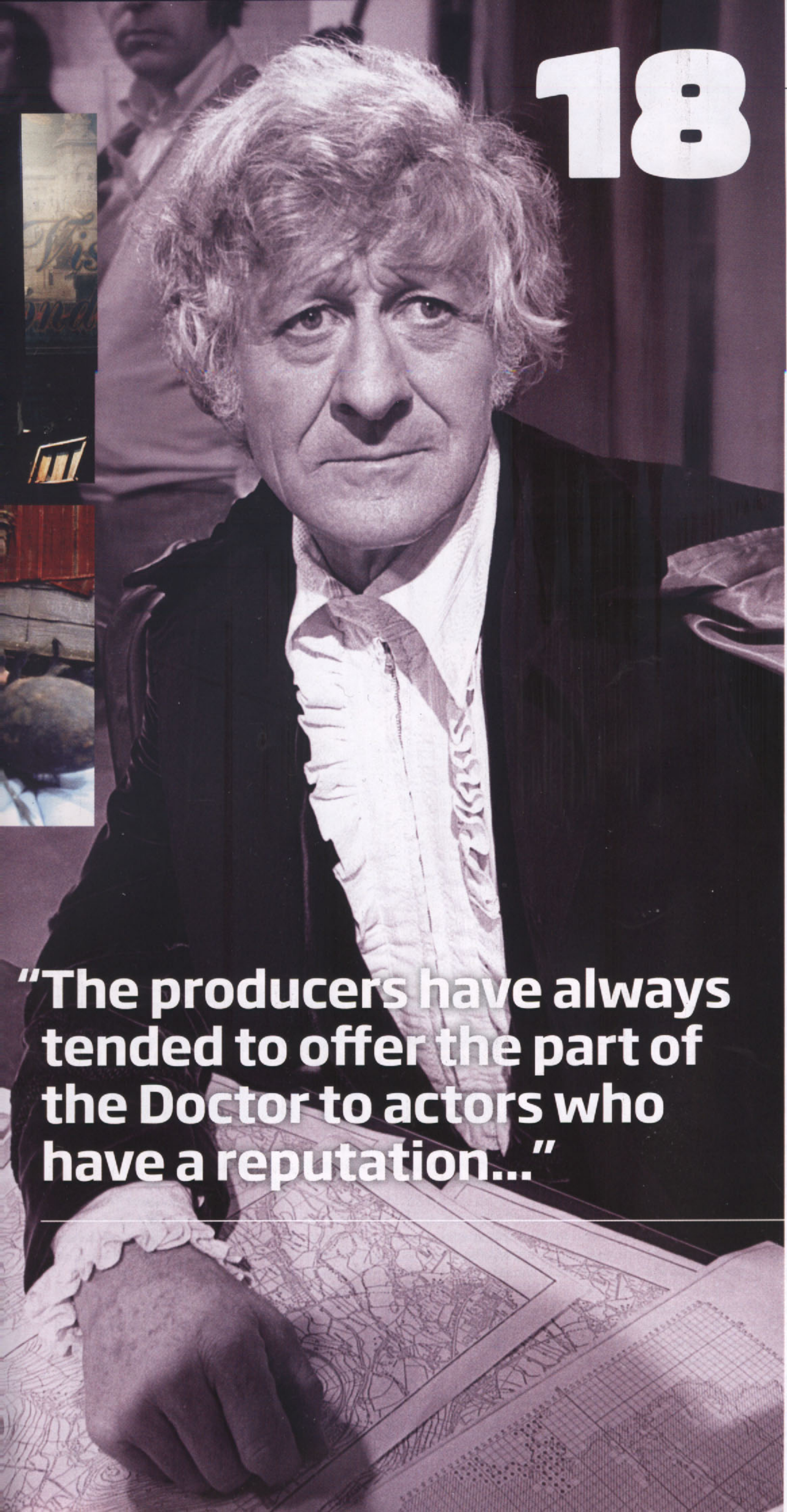

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"The producers have always tended to offer the part of the Doctor to actors who have a reputation…"

LETTER FROM THE EDITOR

Did you ever have the pleasure of meeting Jon Pertwee? Alas, I didn't. The nearest I came was seeing him on stage as the Doctor for the 1989 play *The Ultimate Adventure*. At the time, I was only 13 years old, and although I had only been able to see a small number of Third Doctor stories by this point (*The Three Doctors*, *Carnival of Monsters* and *The Curse of Peladon* had all been repeated a few years earlier, and I owned *Spearhead from Space* on video), he was nevertheless firmly entrenched in my mind as one of the all-time great Doctor Whos. Of course, they were *all* great Doctor Whos – but with William Hartnell and Patrick Troughton no longer alive at the time, Mr Pertwee had an air of seniority about him. It was a thrill to see him on stage, and to hear him utter the words 'reverse the polarity of the neutron flow'. Oh, I'd have *loved* to have met him.

Sadly, it wasn't to be. If you're of an age to remember the news of his death in 1996, you'll remember how hard it hit *Doctor Who* fans – particularly as we were all so upbeat about the imminent television revival starring Paul McGann. The news of Jon's death felt like a punch in the stomach. You see, Jon had never really *stopped* being Doctor Who. Again, that could be said of all the Doctors, but it seemed particularly true of Jon. Whenever he'd turn up on *Surprise, Surprise*, or *Noel's House Party*, or *Wogan*, he would always seem to be the Third Doctor, complete with velvet jacket or a cape. Tom Baker and Peter Davison would rarely – if ever – be seen 'in character' after they'd left the series, but Jon Pertwee loved to turn up at conventions, dressed in full Third Doctor garb, and boom, "I AM THE DOCTOR!"

In more recent years, I've been fortunate to get to know many other *Doctor Who* actors and contributors, who always spoke warmly of Jon. And last year, I was contacted by journalist Matt Adams, who told me that he had interviewed Jon a year or two before his death, and the majority of the interview had never been published. Well, this seemed like a perfect opportunity to pay tribute to the Third Doctor in this 50th anniversary year, and we've made this issue of **DWM** something of a Jon Pertwee Special. I hope you enjoy reading this 'new' interview with the great man. Some of the anecdotes are well worn, while others are less familiar – but all of them are told in that wonderful, unique way, that only Jon could.

Tom

STEVEN MOFFAT

Answering the burning questions posed by **DWM** readers – it's the man in charge of *Doctor Who*!

"Dare I tell you how River Song actually got her name...?"

ALEX HOOD asks: Is River Song named after the first song from Beach Boy Dennis Wilson's solo album *Pacific Ocean Blue*? Have you discovered a good way to name characters?

Nope, sorry, I don't know the song. Don't know any songs, me, I'm *rubbish* on songs. But how do I name my characters? I don't know – I'm not sure anyone really knows. When I'm off my game, I glance at my bookshelf and combine any names I see, which is a terrible idea and always gives you the most boring names ever. I know another writer who occasionally indulges in this lazy practice but I've promised never to reveal his identity. (It's Mark Gatiss, though.)

Dare I tell you how River Song got her name? Oh, I'm not sure. I'll type it up and see if I keep it. Many years ago, when Russell was running the show, we had a sort-of competition to make up *Doctor Who* titles with really rude acronyms. I was still on the forums back then, and everyone would refer to the episode titles by their initials (*Aliens of London* would be 'AOL', and so on) and we thought it would be ever so funny to make everybody on the internet swear. Yeah, that is childish. That is seriously childish, I'm tremendously sorry on behalf of us both. We work long hours, it gets silly sometimes.

Trouble was, Russell with his giant brain, was always much quicker and ruder on his acronyms that I could ever be, and they always sort of made sense. The best I could come up with was *A River Song Ending*. But what the hell does that mean? And what's a river song? Pondering that, I sort of started to like it as a name. And the name sort of attached itself to a character. And reader, he married her.

TIMOTHY MAYO asks: What is your favourite story from each Doctor? But you *can't* choose any written by yourself.

Oh, okay, a list! Can't resist one of those! And can I say upfront, that the restriction to episodes I didn't write would make no difference to my choices. Yes, I can, because it's MY COLUMN! Ha!!

William Hartnell: *An Unearthly Child*

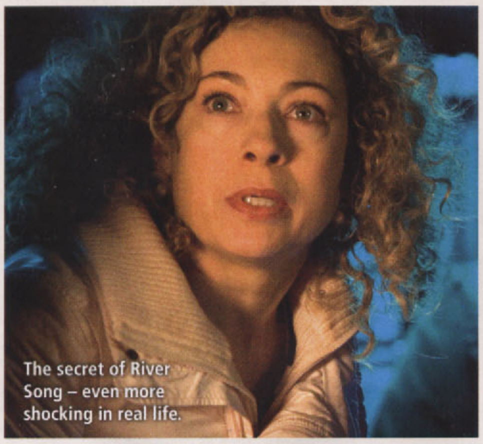
The astonishing first episode. That first entry to the TARDIS has never been topped. No money, no tech, tiny studio – Waris Hussein, we salute you!

Patrick Troughton: *The Tomb of the Cybermen*

Proper classic *Doctor Who*. Simply but perfectly structured. It has a special place in my heart because Matt Smith, in the days he was waiting in the wings, watched it, loved it, and spent 20 minutes on the phone to me raving about it. From that point on, I knew the bow tie was coming.

Jon Pertwee: *The Three Doctors*

It's daft, almost tension free, more comedy than drama, and has dreadful monsters. But oh, it's so funny! Nicholas Courtney very nearly steals the show from Patrick Troughton, who very nearly steals it from Jon Pertwee. And the reveal about Omega no longer existing is a clever, creepy moment!



The secret of River Song – even more shocking in real life.

Tom Baker... Ohh, I'm struggling among so many! *Pyramids of Mars? City of Death? Genesis of the Daleks? Logopolis?* But I'm going for my old standby – *The Ark in Space*. Robert Holmes, on top form, teaching the rest of us how to write the show. Even faintly rubbish monsters (in execution, not conception) can't get in the way of the beauty!

Peter Davison... *Earthshock*. No, *Kinda*. No, actually, *Snakedance*. Oh, what nonsense, it's *The Caves of Androzani*. Hang on, I want to be interesting – it's the clinically underrated *Mawdryn Undead*. That's it, my definite, final decision. Mind you, *Frontios* is a laugh... Love the Fifth Doctor, and so should you all. But try telling Peter Davison – he's a right old grump, and is having none of it!

Colin Baker: *The Holy Terror*

Okay, that wasn't actually on television, but it was Robert Shearman's first *Doctor Who*, and he gave the wonderful Colin Baker the Doctor he needed to be at last. Go and bag yourself a copy, it's terrific.

Sylvester McCoy: *Remembrance of the Daleks*

After Sylvester's first season of *Doctor Who* (honesty alert) I'd pretty much written the show off. Which didn't stop me cutting short a *Press Gang* meeting, and racing home to see *Remembrance*. And blimey, where did this come from? Brilliant, brilliant story from Ben Aaronovitch and Sylvester completely revising his performance and giving us something mysterious and powerful and brilliant.

Paul McGann: *The Chimes of Midnight*

Yeah, I'm back on audio, but he only did one show on the telly. It's another one from Robert Shearman, and it's chilling and funny and brilliant.

Chris Eccleston: *Bad Wolf/The Parting of the Ways*

I think I'm still buzzing from seeing this one. Millions of Daleks! The Doctor losing all hope. The gold-plated genius of the hologram scene! The best regeneration! But above all, *that* cliffhanger. "No," says the Doctor. Wow!

David Tennant: *The Christmas Invasion*

When I read this script, I thought the giant Welshman had gone quite mad. The Doctor was barely in it till the last 20 minutes. But as ever, the giant Welshman was completely correct. "Did you miss me?" says Number Ten emerging from the TARDIS. And as we all roared "Yes!" we slightly forgot that we'd never seen him before.

Matt Smith: *Vincent and the Doctor*

Richard Curtis phoned me while I was with my family in Kew Gardens on a frosty day. "I want to do a *Doctor Who* story about depression and suicide," he said. *Okayyy*... Two moments of utter Curtis genius in this: Vincent and his new friends watch the painting *Starry Night* form in the sky above them, and the Doctor takes the troubled painter to an art gallery in the future. All this and Bill Nighy too. And a *tour de force* from director Jonny Campbell!

Lip service.

RICHARD BIGNELL asks: What was the story behind Madame Vastra's ever-changing lips in *The Snowmen*, as they flip from pink to green?

She's a lipstick lizard.

DAVID WILCOX asks: Do you ever revisit scripts you've given up on, or do you permanently consign them to the Writer's Block graveyard?

Ahh, the mythical bottom drawer, full of untold wonders. I'll let you into a dreadful secret about the bottom drawer – there's nothing that's any good there. There's a reason you dump a story, and a reason it should stay dumped. But for completeness, I just rummaged in mine and found something moderately interesting. *A Good Man Goes to War* didn't originally include that poem. I'd completely forgotten, but I wrote that poem in the cutting room, on the back of my script, to give the battle scenes a proper sense of doom. But as we only used half the poem, here's something from the bottom of the *Doctor Who* script drawer. Slip on a cocktail dress, summon your inner Alex Kingston, and repeat after me:

Demons run / When a good man goes to war / Night will fall and drown the sun / When a good man goes to war

Friendship dies / And true love lies / Night will fall and the dark will rise / When a good man goes to war

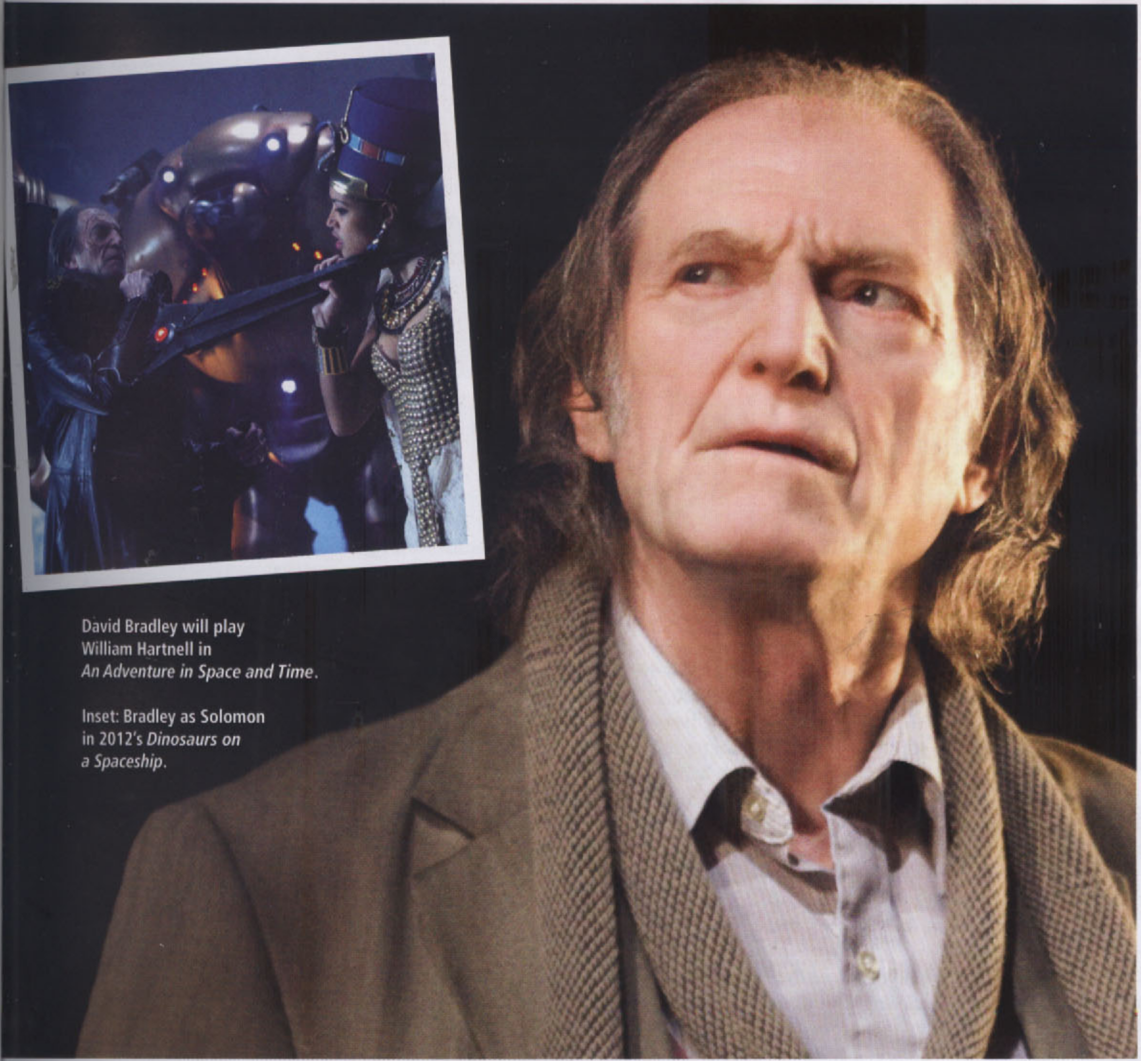
Demons run / But count the cost / The battle's won / But the child is lost / The fight goes on but what's it for / When a good man goes to war

Now rise the sun / Now dawn the day / When good men run / And women stay / When battle's done / When nothing's won / It's a woman's work to say / Well then, soldier, how goes the day? **DWM**

If you have a question for Steven, email it to *dwm@panini.co.uk* with 'Ask Steven' in the subject line.

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN



David Bradley will play William Hartnell in *An Adventure in Space and Time*.

Inset: Bradley as Solomon in 2012's *Dinosaurs on a Spaceship*.

© REX

David Bradley *is* the Doctor! (Well, sort of...)

David Bradley has been cast as the actor who played the original Doctor Who, William Hartnell, in the forthcoming BBC Two drama *An Adventure in Space and Time*.

Bradley is best known to *Doctor Who* fans as the ruthless trader, Solomon, whose evil plans were thwarted by the Doctor in 2012's *Dinosaurs on a Spaceship*. Bradley's other credits include being the voice of Shansheeth Blue in *The Sarah Jane Adventures* story *Death of the Doctor* (2010), Argus Filch in the *Harry Potter* movies, Hallworth in *Blackpool* and Eddie Wells in *Our Friends in the North*. At 70, Bradley is some 14 years older than Hartnell was when he took on the role of the Doctor for the first time back in 1963.

An Adventure in Space and Time is written by seasoned *Doctor Who* writer and actor Mark Gatiss and produced by Matt Strevens. Matt's previous producer credits include *The Bill*, *Raw*, *Skins* and *Misfits*.

The drama looks back to the earliest years of the series and the many challenges faced by the cast and crew of the day. Alongside Hartnell, *Doctor Who* originally starred William Russell as Ian, Jacqueline Hill as Barbara and Carole Ann Ford as Susan, and was produced by Verity Lambert. Casting for these important roles – and others – had yet to be confirmed as this issue went to press, but may have been announced by the time you read this.

Recording of *An Adventure in Space and Time* is taking place during February – including scenes shot at BBC Television Centre in London, home to *Doctor Who* during much of its twentieth-century run. The drama is destined to become the final production to be recorded in the iconic building before the studios close.

An Adventure in Space and Time will be broadcast on BBC Two this autumn, as part of *Doctor Who*'s 50th anniversary celebrations.

Easter start for new Who

The new team in the TARDIS!

***Doctor Who* is set to return to BBC One for a run of eight brand new episodes, beginning on Easter Saturday, 30 March 2013.**

Matt Smith stars as the Doctor, with Jenna-Louise Coleman joining him as his new companion Clara. Episode 1 is written by *Doctor Who* showrunner Steven Moffat, directed by Colm McCarthy, and guest-stars Celia Imrie.

DWM will be previewing the first episode next issue, on sale 7 March.

BFI to show Mind of Evil in colour

"Hello! We're in colour!

The British Film Institute continues its monthly screenings of *Doctor Who* stories in London on 10 March, with the first showing of the newly restored colour version of *The Mind of Evil* being shown to represent the Third Doctor's era.

The original colour video recordings of this serial were wiped in the 1970s. Now though, using a combination of techniques, the colour for all six episodes has been restored. The BFI screening will include an interview panel featuring guests involved in the making of *The Mind of Evil*, and other stories from the Jon Pertwee era. Tickets will be available from the BFI at *www.bfi.org.uk* but please note that they are offered first to BFI members and demand for this event is expected to be very high.

Television Awards

■ *Doctor Who* narrowly missed out on trophies in three categories at 2013's *National Television Awards*, held at the O2 in London on Wednesday 23 January. The series itself was up for Best Drama Series, but lost out to *Downton Abbey*, just as it had in 2012. Matt Smith was nominated for Outstanding Drama Performance (Male) for his starring role as the Doctor, while Amy Pond actress Karen Gillan was nominated for Outstanding Drama Performance (Female). Both had won the award in 2012, but this year they were pipped to the post by Colin Morgan (star of *Merlin*, and Jethro Cane in the 2008 *Doctor Who* episode *Midnight*) and Miranda Hart (recently seen pursuing the Doctor in the BBC's Christmas 'It's Showtime' trailers) respectively.

Toby's Who's Round

Toby nabs McNally!

■ Actor, comedian and *Doctor Who* fan Toby Hadoke has a mission: "I've decided to try to get a first-hand anecdote about every single *Doctor Who* story," he tells **DWM**, "and share the interviews with everyone via a free podcast, kindly hosted by Big Finish."

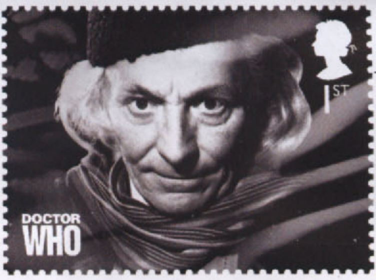
With *The Space Museum* writer Glyn Jones, *The Twin Dilemma* actor Kevin McNally and special effects maestros Sue Moore and Steve Mansfield already on the website (*www.tobyhadoke.com/podcasts*) and iTunes feed, *Toby Hadoke's Who's Round* tells some hitherto unheard stories. He's still searching, so if you are the neighbour of a Nimon or lover of a Lakertyan, then let Toby know on Facebook or Twitter (*@TobyHadoke*).

LGBTQ-DW!

■ *Queers Dig Time Lords: A Celebration of Doctor Who* by the lesbian, gay, bisexual, transgender and queer (LGBTQ) fans who love it, will be released on 4 June by Mad Norwegian Press. The book is an essay collection in the tradition of the Hugo Award-winning *Chicks Dig Time Lords*. *Queers Dig Time Lords* and has an introduction by John and Carole E Barrowman. The book will also be available as an ebook on the Kindle and Nook on the day of release. Visit *madnorwegian.com* for details.

QUEERS DIG TIME LORDS

Stamps released for anniversary



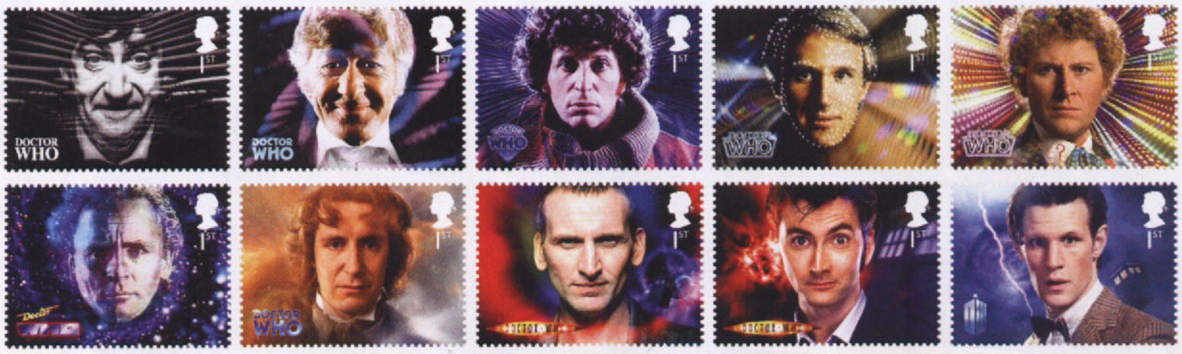
The Royal Mail will be releasing a set of eleven *Doctor Who* stamps in March to mark the 50th anniversary of the series.

The face of each Doctor will appear on a stamp of his own, along with their title sequence image and the logo of his era.

A five-stamp miniature sheet featuring the TARDIS along with a Dalek, an Ood, a Weeping Angel and a Cyberman will also be released.

"We are delighted to be able to celebrate this remarkable 50th anniversary," says the Royal Mail's Andrew Hammond. These stamps pay tribute to the brilliant actors that have played the Doctor over the years as well as the adversaries that helped make the show so popular."

The stamps will be available from 26 March and can be pre-ordered by registering with Royal Mail at *www.royalmail.com/doctorwho*.



Big names promised for new Doctor Who eBooks

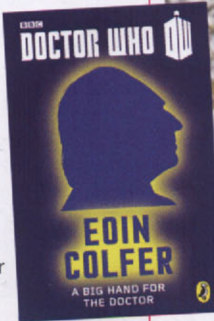
Puffin, the young readers imprint of UK publishers Penguin, has launched a new series of *Doctor Who* ebooks.

The first in the series is now available: *A Big Hand For The Doctor* by Eoin Colfer bestselling author of *Artemis Fowl*, in which Eoin has reimagined the First Doctor. The short story takes place before the events of the first TV episode, 1963's *An Unearthly Child*, and costs £1.99.

"As a boy I had been reading the *Doctor Who* books for years before I ever saw a single episode and I found that the on-screen version of the First Doctor was almost identical to the version in my imagination," said Eoin.

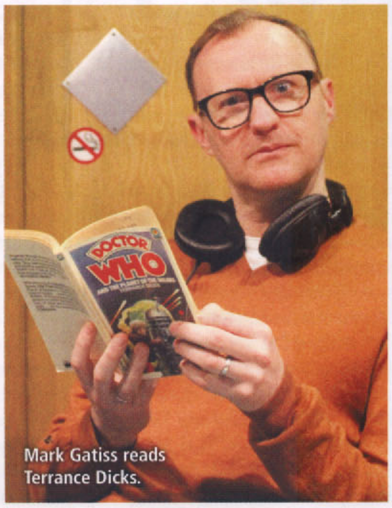
There are to be eleven short stories in this new ebook series, each based on one of the Eleven Doctors, to be released on the 23rd of each month starting in January 2013, with each story written by a different author. Puffin promises that the series will 'bring together some of the most exciting names in children's fiction. These authors will each bring their own interpretation and reimagining of their chosen Doctor to create a unique *Doctor Who* adventure in their own inimitable style.'

The authors of the subsequent ebooks will be unveiled on the BBC Worldwide *Doctor Who* Facebook page on the first Tuesday of every month throughout the year. A promotional video featuring the author will be released on the 11th of each month on the BBC Worldwide *Doctor Who* YouTube channel.



New to *Who*: *Artemis Fowl* novelist Eoin Colfer.

PHOTO: MICHAEL PAYNTER



Mark Gatiss reads Terrance Dicks.

Mark Gatiss reads Planet of the Daleks

The Third Doctor adventure *Planet of the Daleks* will be released in June as part of AudioGO's ongoing range of *Doctor Who* talking books.

Terrance Dicks' novelisation of the six-part story from 1973 will be read by Mark Gatiss, who has both acted and written for the television series. Recording took place in London in December, with Nicholas Briggs providing the Dalek voices.

"Mark expressed a desire to read a Target Book some time ago, and since then we've been working to make it happen," AudioGO's Michael Stevens tells **DWM**.

"I told Michael Stevens ages ago that if *Planet* ever came up I *had* to do it!" reveals Mark. "When I was a kid it was always the Target I read for comfort when I was off school. It's perfect Pertwee and I love it to bits."

Prior to the release of *Planet of the Daleks* are two other titles in AudioGO's talking book range. The First Doctor story, *The Rescue*, is read by Maureen O'Brien, who played Vicki in the TV series, and is released in April. May sees the release of the Third Doctor adventure *The Curse of Peladon*. The reader is David Troughton (son of Second Doctor, Patrick Troughton), who guest-starred as King Peladon in the original television serial.

BEYOND THE TARDIS

On film, on stage and on countless new TV programmes – find out what the stars of *Doctor Who* are up to...

COMPILED BY **DOMINIC MAY**

Bernard Cribbins and Freema Aygeman, ready to set sail in *Old Jack's Boat*.

Matt Takes to Sky

■ *Playhouse Presents... Cargese*, an adolescent love and loss drama by Simon Stephens, is being directed by **Matt Smith** for Sky Arts 1 broadcast on 25 April starring Craig Roberts (*Being Human*), Joe Cole and Avigail Tlalim. Matt contributed to Disney Junior's *A Poem Is...* reading traditional folk song *De Colores* on 5 January and Jack Prelutsky's *Once They All Believed in Dragons* on 19 January.

Should Be Dancing

■ Five-part BBC Two Stephen Poliakoff 1930s jazz band drama *Dancing on the Edge* features **Jenna-Louise Coleman** as Rosie Williams in the final episode airing late February/early March. Also appearing are **Anthony Head** as Donaldson, **Jane Asher** as Mrs Luscombe and **Patrick Troughton**'s grandson, Sam as the Prince of Wales.

Song Melody

Tim Pigott-Smith and Christopher Eccleston in *Nineteen-Eighty-Four*.

■ The film *Song for Marion* featuring **Christopher Eccleston** as James alongside **Anne Reid** as Brenda is released on 8 February. Eccleston and **Tim Pigott-Smith** star in a new Radio 4 adaptation of *Nineteen-Eighty-Four*, beginning 10 February. **David Tennant**, who appears in a new series of Virgin Media adverts, was a guest on ITV1's *Jonathan Ross Show* on 5 January, confirming he and **Georgia Moffett** are to become parents again. He reprises Leo Leike for Radio 4's *Love Virtually* sequel *Every Seventh Wave* on Valentine's Day, has recorded *Chitty Chitty Bang Bang* and *Race Against Time* audiobooks and guest voiced an episode of Disney Channel's *Fish Hooks*.

Re-United

■ The team behind BBC Two's **Chris Chibnall** drama *United* are back together for BBC One's *The Great Train Robbery*, with Chibnall scripting two 90-minute films, *The Robber's Tale* and *The Coppers' Tale*, directed by **James Strong**. Strong also directs five episodes (1,2/6-8) of Chibnall's ITV1 drama *Broadchurch* with **Euros Lyn** behind Episodes 3-5. *Broadchurch*, produced by **Richard Stokes**, edited by **Mike Jones** and **Tim Porter** with costumes by **Ray Holman**, stars **David Tennant** as DI Alec Hardy, **Arthur Darvill** as town priest Paul Coates, **David Bradley** as Jack Marshall, **Olivia Colman** as DS Ellie Miller, **Susan Brown** as Liz Roper plus **Simon Rouse**. It airs from late February with a BBC America broadcast following. There is a 19 February BAFTA preview with Q&A which will include **Chris Chibnall** and **James Strong** on the panel.

Carrie on Cribbins

■ CW launched *The Carrie Diaries* on 14 January featuring **Freema Agyeman** as partying magazine editor Larissa Loughton. She also appears as café owner Shelly Periwinkle in CBeebies' *Old Jack's Boat*, which commenced on 21 January including two scripts by **Russell T Davies** (the first on 25) and starring **Bernard Cribbins**, who celebrated 70 years as an actor on 4 January. On the same day, **John Barrowman** tumbled from a horse during a *Jack and the Beanstalk* matinée and was taken to hospital with minor bruising, but returned the next day to complete the run. **Billie Piper** appeared on BBC One's *The Graham Norton Show* on 4 January revealing that her *Secret Diary of a Call Girl* role has occasionally resulted in her being taken for a real prostitute in the US.

Awards

■ *The Stage*'s annual Top 100 was published on 3 January with **Daniel Evans** at 18, while sections on Broadcasting included **Steven Moffat**, **Piers Wenger**, **Suranne Jones**, **Sheridan Smith**, **Tamsin Greig** and **Imelda Staunton**. **Peter Capaldi** won Best TV Comedy Actor for *The Thick of It* at the 12 December *British Comedy Awards*. On 15 January The Critics' Circle Theatre Best New Play went to *The Effect* starring **Billie Piper**.

TV Quick

Paul McGann in *Ripper Street*.

■ **Mark Williams** starred in BBC One weekdays afternoon drama *Father Brown* (14-26 January) and plays butler Sebastian Beach in the **Paul Seed**-directed *Blandings* to 17 February. **Paul McGann**, who starred in BBC One's *Moving On* on 31 January, appears as Stanley J Bone in the channel's *Ripper Street* finale (17 February). *30 Years of CITV* celebrated **Steven Moffat**'s *Press Gang*, while his mother-in-law **Beryl Vertue** has a February BFI season including an *In Conversation* on 26. **Louise Jameson** plays Angel in an episode of CBBC's *The Dumping Ground*. **Daniel Anthony** became *Casualty* regular Jamie Collier from 5 January. **Catherine Morshead** is a director on BBC Three's *Way to Go* (to 21 February).

Quickies

■ **Tom Baker**'s *The Boy Who Kicked Pigs* is staged at London's Jacksons Lane (5-16 March). *Lewis* featured **Peter Davison** in *Ramblin' Boy* (21/28 January) following the **Catherine Tregenna** co-scripted/**Brian Kelly** directed *Down Among the Fearful* (7/14). **John Leeson** voiced K9 for *Stargazing Live: Back to Earth* (8-10 January). **Burn Gorman** has landed recurring role Trask in ABC's *Count of Monte Cristo* inspired *Revenge*. **Mike Kelt** provided the *Les Misérables* movie visual effects. **Reggie Yates** was a *Room 101* panellist (4 January). **Keith Boak** directed *Death in Paradise* (8 January). The first **Delia Derbyshire** Day was held in Manchester (12 January).

Obituary

■ **Richard Rodney Bennett**, who composed *The Aztecs*' incidental music, died on 24 December aged 76. **Daphne Oxenford**, who played the Archivist in *Dragonfire* and the elderly Agatha Christie in a scene deleted from *The Unicorn and the Wasp*, died on 21 December aged 93. **DWM**

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PUBLIC IMAGE

How many people watched *Doctor Who* at Christmas? We analyse all the stats...

COMPILED BY **TOM SPILSBURY**

Sorry, Mr Punch – live entertainment is *so* last century.

Viewers snub the 5:15 slot as The Snowmen becomes the most recorded TV show ever

There were a few heads scratched when the Christmas TV schedules were announced in early December. *Doctor Who* was placed on Christmas Day – as it has been every year since 2005 – but *The Snowmen* was scheduled to air at 5:15pm; much, much earlier than in previous years. Indeed, the teatime slot was the earliest *Doctor Who* has been shown since the last few Tom Baker episodes went out at 5:10pm in early 1981 – which remains the earliest timeslot that first-run *Doctor Who* episodes have ever aired in.

Why so early? The simple answer seems to be that BBC One had so many programmes to place on Christmas Day, it was a challenge to get them all to fit. As in previous years, festive editions of *Strictly Come Dancing*, *EastEnders* and *The Royle Family* were also shown on Christmas night – but joining them this time was a 75-minute Special of BBC One's brightest new hit of 2012, the 1950s-set drama *Call the Midwife*. Along with *Doctor Who*, these five shows had a combined running time of five-and-a-half hours, meaning that something had to go into the early slot for the schedule to wrap up by 11pm. With *EastEnders* and *The Royle Family* slated to do battle with ITV1's *Downton Abbey*, and *Call the Midwife* given the mid-evening slot against *Coronation Street*, it was up to *Doctor Who* and *Strictly* to open the BBC's evening.

It was always likely that an earlier slot would result in a lower rating for *Doctor Who*. The baseline fact here is that fewer people are watching television at that time on Christmas evening, certainly compared to 7pm or 8pm. The 5pm hour is very much a 'warm-up' slot compared to those later in the evening, which can command much larger audiences.

So how did it play out? Well, BARB figures show that a total of 5.74 million watched *Doctor Who* 'live' as it was transmitted, with a further 1.85 million watching a recording later on Christmas night (these numbers are combined to form the 'overnight' rating, that you'll see reported online the day after transmission). However, after the customary seven days had elapsed, to allow for further timeshifting viewers to be counted, BARB revealed that the official rating for *The Snowmen* was a hefty **9.87 million**. The total jump of 4.13 million viewers from 'live' to 'final' ratings represents the biggest ever recorded for any TV show to date. (The previous biggest jump for any TV programme was for another *Doctor Who* episode – 2011's *The Impossible Astronaut* – which increased from 4.75 million 'live' to a consolidated 8.86 million.)

These colossal jumps between live audiences and final ratings have only really started happening in the last three or four years – and they're getting bigger. To take a random *Doctor Who* example, back in 2006, *New Earth* was seen by 7.6m viewers live, with another 0.4m watching a recording later that evening. After seven days had elapsed, the final rating had modestly increased to 8.6m.

So the question is raised – why did such a large number decide to watch *The Snowmen* at a time of their own choosing? It's worth remembering that over 1.5 million more watched the episode on iPlayer, while others watched one of the two BBC Three repeat

►

TOP 50 PROGRAMMES

Week 52: 24-30 December 2012

"I've won!" Mrs Brown comes top of the Christmas TV chart...

Pos	TV Series (Channel, day)	Consolidated rating (millions)
1	**Mrs Brown's Boys** (BBC One, Mon)	11.68m
2	**Miranda** (BBC One, Wed)	11.55m
3	**EastEnders** (BBC One, Tue)	11.31m
4	**Mrs Brown's Boys** (BBC One, Wed)	10.72m
5	**Call the Midwife** (BBC One, Tue)	10.18m
6	**The Royle Family** (BBC One, Tue)	9.90m
7	**Doctor Who** (BBC One, Tue)	9.87m
8	**Coronation Street** (ITV1, Tue)	9.84m
9	**EastEnders** (BBC One, Mon)	9.69m
10	**Downton Abbey** (ITV1, Tue)	9.69m
11	**EastEnders** (BBC One, Wed)	9.46m
12	**Outnumbered** (BBC One, Mon)	9.39m
13	**Coronation Street** (ITV1, Mon)	9.25m
14	**Coronation Street** (ITV1, Wed)	9.18m
15	**Strictly Come Dancing** (BBC One, Tue)	9.17m
16	**Coronation Street** (ITV1, Fri)	9.13m
17	**EastEnders** (BBC One, Thu)	8.85m
18	**Ripper Street** (BBC One, Sun)	7.89m
19	**Merlin** (BBC One, Mon)	7.80m
20	**Emmerdale** (ITV1, Fri)	7.52m
21	**Emmerdale** (ITV1, Thu)	7.49m
22	**Emmerdale** (ITV1, Mon)	7.42m
23	**Emmerdale** (ITV1, Wed)	7.30m
24	**BBC News** (BBC One, Fri)	7.07m
25	**Restless** (BBC One, Thu)	7.00m
26	**Emmerdale** (ITV1, Tue)	6.85m
27	**Wild At Heart** (ITV1, Sun)	6.71m
28	**The Queen's Christmas Message** (BBC One, Tue)	6.58m
29	**Ten O'Clock News** (BBC One, Wed)	6.47m
30	**Restless** (BBC One, Fri)	6.45m
31	**The Snowman and the Snowdog** (Channel 4, Mon)	6.44m
32	**BBC News** (BBC One, Thurs)	6.42m
33	**Countryfile** (BBC One, Sun)	6.40m
34	**BBC News** (BBC One, Tue)	6.34m
35	**Superstars** (BBC One, Sat)	6.28m
36	**Room on the Broom** (BBC One, Tue)	6.09m
37	**BBC News** (BBC One, Mon)	5.98m
38	**BBC News** (BBC One, Sun)	5.90m
39	**Antiques Roadshow** (BBC One, Sun)	5.65m
40	**BBC News** (BBC One, Tue)	5.60m
41	**Emmerdale** (ITV1, Thu)	5.56m
42	**Emmerdale** (ITV1, Tue)	5.55m
43	**Pointless Celebrities** (BBC One, Thurs)	5.45m
44	**BBC News** (BBC One, Wed)	5.43m
45	**Shrek Forever After** (BBC One, Tues)	5.42m
46	**ITV News** (ITV1, Tue)	5.40m
47	**All Star Family Fortunes** (ITV1, Thurs)	5.35m
48	**Pointless Celebrities** (BBC One, Fri)	5.28m
49	**How to Train Your Dragon** (BBC One, Wed)	5.10m
50	**Have I Got News For You** (BBC One, Thu)	5.07m

All ratings quoted in these charts are consolidated figures, taking in 'live' viewers and recordings watched within seven days of original transmission (including HD viewers, where programme was simulcast). However, figures do not include online catch-up services (eg iPlayer watched on a PC or mobile), or repeats (such as those on BBC Three, ITV2 or +1 channels). All figures: BARB *www.barb.co.uk*

DOCTOR WHO: 2012 RATINGS CHECKLIST

Episode	Transmitted	BBC One rating (chart)	Audience share	BBC Three repeat(s)	BBC's 'Live+7' ratings*
Asylum of the Daleks	1 Sep 2012, 19:20	**8.33m** (6th)	34.4%	**0.58m** (7 Sep)	9.7m
Dinosaurs on a Spaceship	8 Sep 2012, 19:35	**7.57m** (9th)	31.9%	**0.59m** (14 Sep)	8.6m
A Town Called Mercy	15 Sep 2012, 19:35	**8.42m** (7th)	33.4%	**0.30m** (21 Sep)	9.2m
The Power of Three	22 Sep 2012, 19:30	**7.67m** (13th)	31.8%	**0.46m** (28 Sep)	8.7m
The Angels Take Manhattan	29 Sep 2012, 19:20	**7.82m** (13th)	32.0%	**0.45m** (5 Oct)	8.4m
The Snowmen	25 Dec 2012, 17:15	**9.87m** (7th)	38.8%	**0.61m** (26 Dec), **0.40m** (29 Dec)	11.3m

* Figures: BARB, except for 'Live+7' ratings. These are BBC estimates of the total who watched each episode within seven days of first transmission, whether live, a recording, a repeat, or via iPlayer. However, these figures are not verified by BARB.

2012'S TOP RATED TELEVISION SERIES

Ranked by average audience per episode

	Position (last)	TV Series (Channel)	Average	Highest rating (Date)	Lowest rating (Date)
▲	**1** (2)	**Downton Abbey** (ITV1)	**11.26m**	11.77m (4 Nov)	9.69m (25 Dec)
	2 (3)	**Strictly Come Dancing** (BBC One)	**10.67m**	13.37m (22 Dec)	8.53m (14 Oct)
	3 (–)	**Call the Midwife** (BBC One)	**10.55m**	11.41m (19 Feb)	9.83m (15 Jan)
	4 (–)	**Sherlock** (BBC One)	**10.24m**	10.66m (1 Jan)	9.78m (15 Jan)
	5 (4)	**Britain's Got Talent** (ITV1)	**10.18m**	12.57m (12 May)	7.54m (8 May)
▲	**6** (6)	**I'm a Celebrity… Get Me Out of Here!** (ITV1)	**9.85m**	11.51m (11 Nov)	7.40m (5 Dec)
	7 (1)	**The X Factor** (ITV1)	**9.63m**	11.50m (9 Dec)	8.46m (1 Dec)
	8 (7)	**Coronation Street** (ITV1)	**8.89m**	12.20m (23 Jan)	6.51m (4 Jun)
	9 (–)	**The Voice UK** (BBC One)	**8.54m**	11.99m (14 Apr)	5.14m (27 May)
	10 (8)	**New Tricks** (BBC One)	**8.35m**	8.57m (17 Sep)	7.96m (29 Oct)
▲	**11** (15)	**Doctor Who** (BBC One)	**8.28m**	9.87m (25 Dec)	7.57m (8 Sep)
	12 (9)	**EastEnders** (BBC One)	**8.23m**	11.31m (25 Dec)	5.53m (15 Nov)
▲	**13** (–)	**Mrs Brown's Boys** (BBC One)	**8.03m**	11.68m (24 Dec)	6.29m (9 Jan)
	14 (10)	**The Apprentice** (BBC One)	**7.35m**	8.05m (12 Apr)	6.96m (9 May)
	15 (–)	**Last Tango in Halifax** (BBC One)	**7.32m**	7.51m (4 Dec)	6.78m (27 Nov)
▲	**16** (31)	**Above Suspicion** (ITV1)	**7.17m**	7.52m (9 Jan)	6.95m (16 Jan)
	17 (24)	**Merlin** (BBC One)	**7.13m**	8.45m (22 Dec)	6.76m (1 Dec)
	18 (13)	**Wild At Heart** (ITV1)	**7.12m**	7.99m (8 Jan)	6.60m (19 Feb)
	19 (17)	**Emmerdale** (ITV1)	**7.10m**	9.47m (17 Oct)	4.27m (15 Jun)
	20 (11)	**Dancing on Ice** (ITV1)	**7.03m**	9.29m (7 Jan)	4.05m (22 Jul)
	21 (–)	**The Secret of Crickley Hall** (BBC One)	**6.81m**	7.13m (2 Dec)	6.64m (25 Nov)
	22 (–)	**Whitechapel** (ITV1)	**6.68m**	6.93m (30 Jan)	6.51m (27 Feb)
	23 (–)	**The Diamond Queen** (BBC One)	**6.67m**	7.12m (6 Feb)	6.29m (13 Feb)
	24 (23)	**Benidorm** (ITV1)	**6.63m**	7.23m (24 Feb)	5.86m (23 Mar)
	25 (12)	**Silent Witness** (BBC One)	**6.59m**	7.93m (1 Apr)	5.42m (30 Apr)
	26 (19)	**Scott & Bailey** (ITV1)	**6.38m**	7.61m (12 Mar)	5.77m (2 Apr)
	27 (30)	**Lewis** (ITV1)	**6.23m**	6.52m (16 May)	6.07m (23 May)
	28 (28)	**Hustle** (BBC One)	**6.21m**	6.80m (17 Feb)	5.84m (27 Jan)
	29 (–)	**Upstairs Downstairs** (BBC One)	**6.12m**	7.87m (19 Feb)	5.22m (25 Mar)
	30 (–)	**Inspector George Gently** (BBC One)	**6.12m**	6.89m (26 Aug)	5.21m (16 Sep)
	31 (–)	**The Syndicate** (BBC One)	**6.01m**	6.09m (3 Apr)	5.87m (27 Mar)
	32 (34)	**Vera** (ITV1)	**6.01m**	6.54m (20 May)	5.59m (3 Jun)
	33 (36)	**Countryfile** (BBC One)	**5.98m**	7.59m (5 Feb)	3.93m (26 Aug)
	34 (18)	**Let's Dance for Sport Relief** (BBC One)	**5.94m**	6.84m (18 Feb)	5.81m (25 Feb)
	35 (29)	**Top Gear** (BBC Two)	**5.93m**	6.25m (5 Feb)	5.28m (19 Feb)
	36 (–)	**Wallander** (BBC One)	**5.90m**	6.91m (8 Jul)	5.01m (22 Jul)
	37 (38)	**Antiques Roadshow** (BBC One)	**5.84m**	7.41m (15 Apr)	3.86m (15 Jul)
	38 (35)	**Midsomer Murders** (ITV1)	**5.81m**	6.91m (1 Feb)	5.27m (25 Sep)
	39 (–)	**Titanic** (ITV1)	**5.76m**	8.48m (25 Mar)	4.36m (8 Apr)
	40 (41)	**Silk** (BBC One)	**5.74m**	6.56m (15 May)	5.28m (19 Jun)

1

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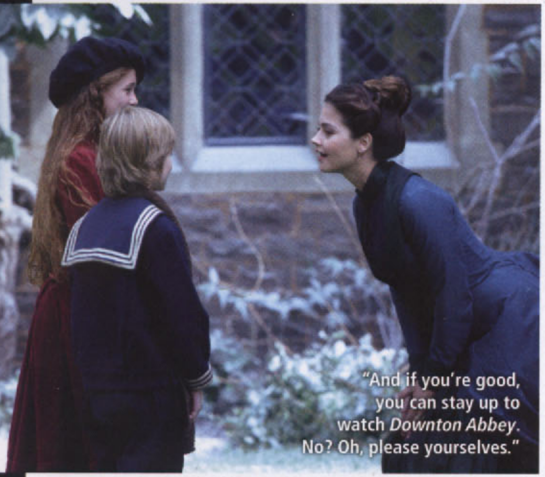
6

12

17

39

Figures: BARB. Programmes are ranked by average viewing audiences in 2012, excluding repeats, but including HD, where applicable. In order to calculate an average, at least three editions of any given programme must have been broadcast in 2012. For this reason, one-off programmes (such as *The Eurovision Song Contest* and *The Diamond Jubilee Concert*), and sporting events are excluded.
▲ symbol indicates a rise in the programme's average audience figure from 2011 (see chart published in **DWM** 444).


"And if you're good, you can stay up to watch *Downton Abbey*. No? Oh, please yourselves."

> **'*Doctor Who* was one of only a tiny handful of shows that increased its average audience from 2011 levels.'**

◄ screenings (0.61m on Wednesday 26 December and 0.40m on Saturday 29 December). Well, the early timeslot on Christmas Day certainly seems to be a significant factor. That said, the phenomenon of viewers choosing their own schedules is becoming far more commonplace, anyway. *Call the Midwife*, for example, which aired at 7:30pm, had 6.42 million viewers 'live', but blossomed to 10.18 million in the final count. Christmas Eve's *Mrs Brown's Boys* was another high-jumper, climbing from a live audience of 7.61m, to a final rating of 11.68m. That episode topped the charts for Christmas week, with only a marginally lower timeshift than *Doctor Who*'s own.

Overall *Doctor Who* slotted into the weekly ratings chart in seventh place for Christmas week (see the chart on the previous page), and fourth for Christmas Day itself – an excellent result by any measure. However, like all of the Christmas Day shows other than *Strictly Come Dancing*, *Doctor Who* was down on its 2011 performance. Despite a record-breaking number of viewers catching up, it does seem that the lower number of viewers watching live hurt *The Snowmen*'s chances of matching *The Doctor, the Widow and the Wardrobe*'s 2011 rating of 10.77 million. (ITV1's *Downton Abbey* felt the pinch more than any other show, gaining its lowest rating for more than two years, and tumbling from the 2011 top spot to tenth place in 2012.)

As in many previous Christmases, *Doctor Who*'s main competition on ITV1 was an episode of *Emmerdale*. *Doctor Who* scored impressively over the soap opera, which had a below-par 5.55 million. *The Snowmen* also partially clashed with ITV1's *You've Been Framed* (3.25m) and *Paul O'Grady: For the Love of Dogs at Christmas* (4.34m) – neither of which made the week's Top 50 chart.

It will be interesting to see how these ratings might affect the Christmas 2013 schedules. Will *Doctor Who* return to a later timeslot this year? Or will there be another Christmas edition of *Call the Midwife* taking the mid-evening position? Will the success of *Mrs Brown's Boys* and *Miranda* on Christmas Eve and Boxing Day see these two comedies promoted to Christmas Day slots – and, if so, what would that mean for stalwarts like *The Royle Family*, *Strictly Come Dancing* and *Doctor Who* itself? We'll find out in just over ten months' time.

The TV hits of 2012

As in previous years, we've compiled a list of 2012's top television shows, based on their average audience per episode (see chart, above).

What's immediately apparent is that *Doctor Who* is one of only five shows on the chart to have increased its audience from the previous year. *Doctor Who* slots into eleventh place – although in truth, the series is probably deserving of an even higher position, were we to factor in iPlayer and total 'reach' figures – but these numbers aren't available for online catch-up services for every programme, so for the sake of consistency our chart includes only BARB numbers for first transmissions.

In drama terms, *Doctor Who* was the fourth biggest hitter for BBC One in 2012. The brand new *Call the Midwife* and the returning *Sherlock* managed to achieve the most impressive figures here, but *Doctor Who* outperformed virtually everything else, including the final series of *Merlin*. ITV1's main drama hit has been *Downton Abbey* – which topped the chart with huge ratings – with *Above Suspicion* and the now axed *Wild At Heart* coming a distant second and third.

Just as it has for the past eight years, *Doctor Who* has held its place within a fiercely competitive television landscape. With the high profile of the show's 50th anniversary, it will be fascinating to see how high the ratings may go in 2013… **DWM**

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Welcome back! The hot topic this issue is, of course, *The Snowmen*, with loads of you writing in to share your thoughts on the latest Christmas Special...

SEASONAL TREAT

What a fantastic treat *The Snowmen* was. New title sequence (the face is back!), a new arrangement of the theme, a fantastic new TARDIS, old friends and even older enemies. And a new question: Clara who? To Steven Moffat and everyone on the show, thank you – you made my Christmas Day.

RUPERT EMAIL

Richard E Great.

Richard E Grant was great as Dr Simeon. Neve McIntosh and Catrin Stewart were on top form as Vastra and Jenny. Dan Starkey was clearly having a ball as Strax. The Doctor doing his Sherlock Holmes was great fun – Matt Smith did a fantastic job. Then there was Jenna-Louise Coleman – another winning performance. Which is just as well, as it seems we are going to get another, and another, and another! I have absolutely *no* idea where this is going at all!

JAMES SLOAN EMAIL

TEXT IN!

Message us from your mobile!

- **ANDREW BADLEY** Great article about panto in **DWM** 455, but the sight of Hartnell in an Axon wig means I now can't sleep.
- **MARK SHIELDS** I've gone off courgettes. They look a bit like Ice Warriors. That is all.
- **MATT CHAPMAN** Just read your excellent *Fact of Fiction* on *The Next Doctor* in **DWM** 455, so guess what I've just put in my DVD player?
- **CHRIS L** Who's best? The girl who waited, or the girl who died twice? There's only one way to find out... *FIIIIGHT!*

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The Snowmen was absolutely majestic and, for me, *Doctor Who* rediscovered. This year's Christmas Special brought childhood scares and the good Doctor back with tremendous skill and creativity. Every element was just perfect, especially Clara's discovery of the TARDIS. After 49 years, Steven Moffat somehow found a way to be original about that mysterious blue box. Plus the new titles were amazing and Matt Smith was sublime!

PHIL JOHNSON LIVERPOOL

I'm from Ukraine and I'm a fan of the show. I'm not really a young girl but, as they say in my country 'To love all ages yield surrender' so I love all Doctorish stuff. I've watched all that I can find – new school and even old school Doctors! I have seen *The Snowmen* and am really happy. The Doctor can't be alone – he needs somebody like this girl Clara Oswin Oswald. It's very intriguing that she has died twice already.

SVETLANA UKRAINE

I just wanted to say how utterly awesome *The Snowmen* was! Never before have I so desperately wanted to rewatch an episode as soon as it finished airing. I just wish that the Victorian version of Clara was the one travelling in the TARDIS with the Doctor and not a modern day Earth version. But hey, you can't have it all.

CLARE GREENSTREET EMAIL

The Doctor and Clara: 'quicksilver' and 'bewitching'!

STAR LETTER

The truth, as stated during the mesmeric first encounter between Clara, Jenny and Madame Vastra, is best told through one-word responses. With this in mind, here are my feelings regarding the seasonal shiver-fest, *The Snowmen*: Lady Vastra – beguiling. Jenny – exuberant. Strax – droll. Doctor Simeon – mordacious. Clara – bewitching. The Doctor – quicksilver. Murray Gold's score – exquisite. Steven Moffat's story – sublime. (A Christmas Thesaurus – boon!)

PAUL REYNARD WALKDEN, MANCHESTER

Paul's, letter wins him a copy of the new audio drama *Spaceport Fear*, starring Colin Baker as the Sixth Doctor and Bonnie Langford as Mel. It's available now from *bigfinish.com* priced £14.99 on CD and £12.99 to download.

DOCTOR WHO
SPACEPORT FEAR

I *loved The Snowmen*. It had an emotional, engaging and amazing storyline. Clara is fantastic – Jenna-Louise Coleman shines in her performance. She's a wonderful actress. And that ending! Is the Doctor going to search for different Claras across the universe? I sense a convoluted story arc. The 'Coming Soon' trailer was awesome – Scary Cybermen for the win!

FINLAY HAMILTON BLANTYRE

Sadly, as far as the *Doctor Who* Christmas Specials go, *The Snowmen* wasn't good enough. There was too much focus on Clara flirting with the Doctor, and not enough utilisation of the Snowmen or Dr Simeon. And whilst it was a welcome surprise to see the Great Intelligence again, it wasn't used effectively! The best things about *The Snowmen* were the new TARDIS interior design and Strax.

C GUDGEON EMAIL

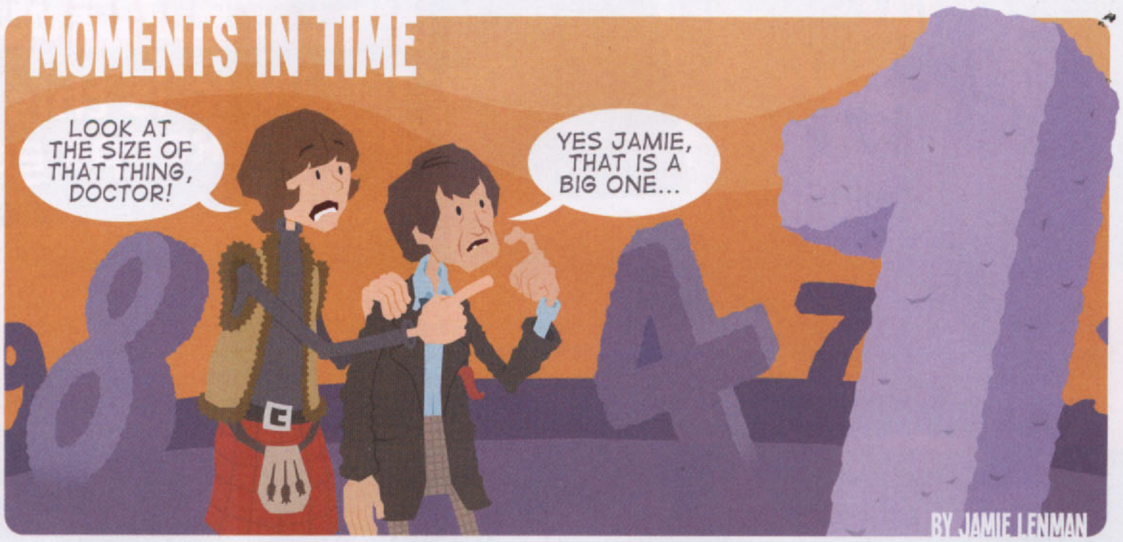
Finally, a Christmas Special that lives up to the hype. For the past few years the Christmas Special has been like a pair of socks: in its wrapping, it looks fantastic, but once open, a bit of a let down. With *The Snowmen*, however, I was gripped from start to finish and left wanting more.

DARREN WHITE EMAIL

I like the new-look TARDIS interior from this year's Christmas Special. It has the classic look of the original control room. It seems a fitting look for the 50th anniversary and a great nod to the show's history.

KEITH TUDOR ROMSEY

I really enjoyed the Christmas Special. The visuals were all very magical and seasonal. Clara's character had some great reveals which added to her mystery. The reappearance of the old Troughton years foe, the Great


MOMENTS IN TIME
LOOK AT THE SIZE OF THAT THING, DOCTOR!
YES JAMIE, THAT IS A BIG ONE...
BY JAMIE LENMAN

SEND YOUR LETTERS TO... Galaxy Forum, **Doctor Who Magazine**, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. **Email:** dwm@panini.co.uk (marked 'Galaxy Forum' in the subject line), or log on to **Twitter** and tweet us at www.twitter.com/dwmtweets

Intelligence, and how this worked as a kind-of prequel to *The Web of Fear*, was also inspired and a great nod to the show's history. The next episodes cannot come soon enough.

KEITH TUDOR ROMSEY

The Snowmen was utterly fantastic! The switches from fun to grim, from all-over-the-place invention to focused drama, were as brilliantly done as its references to *The Innocents* and *Sherlock Holmes*. Richard E Grant was as splendid a villain as always, and Jenna-Louise Coleman did so well that I didn't even mind the sidelining of Vastra, Jenny, and Strax (who were also wonderful!). Roll on, the 50th anniversary!

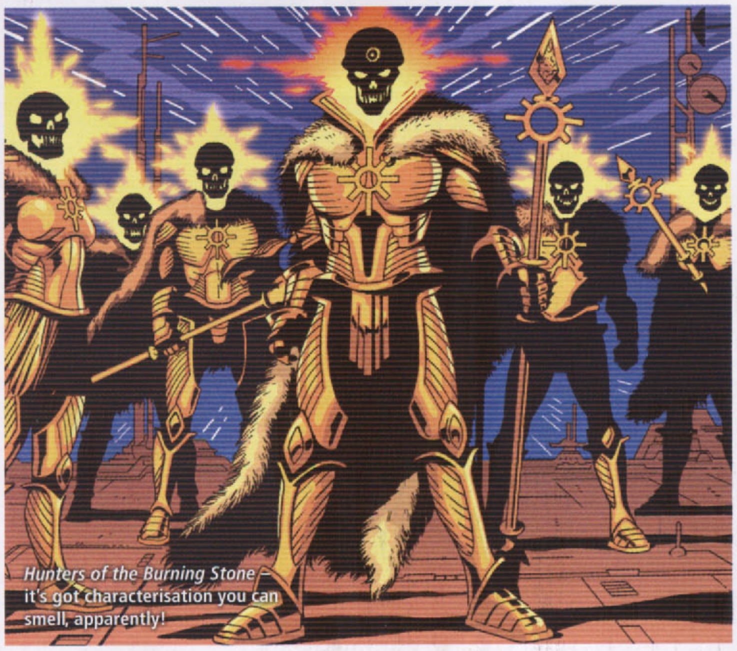
HAMISH CRAWFORD EMAIL

Was I the only one who was more than a little irked by the Doctor repeatedly calling Strax a potato? In my experience it's the humans who do that and then the Doctor tells them how inappropriate it is. It just wasn't a funny line coming from a man who's supposed to be so understanding and respectful of different species. Is it right for him to be racist just because Amy and Rory left and he's having a bad day?

GRACE HADDON LEICESTER

Last year, within your magazine's exalted pages, I gave the *Doctor Who* Christmas Special a hard time. I now return 12 months later to tell you how much I adored this year's. From the opening credits with revamped theme, to the retro TARDIS interior, to Clara's 'proper' début, I was enchanted. Add to that some hilarious one-liners, Dan Starkey's fantastic Strax, the cheeky Sherlock references, the *joie de vivre* of Team Vastra, and the promise of an amazing 2013... Thank you Steven, you did us proud.

NICK JOY CHRISTCHURCH



Hunters of the Burning Stone – it's got characterisation you can smell, apparently!

@DWMtweets

Join other **DWM** readers on Twitter!

- **@MoorePJ** I've read a lot of stuff about becoming a parent recently but Jac Rayner's article in **DWM** 456 is the most important one by far.
- **@JeccaBoyce** Thanks to **DWM**'s look inside the spaceship in issue 456, the new TARDIS is growing on me!
- **@TwoSentenceWho** I like the new size **DWM**. It's 16:9! It's widescreen! It's aesthetically pleasing!
- **@PeteBottomley** I have never, ever wanted the next **DWM** to arrive as much as I do after reading issue 456's *sensational* strip!
- **@krycekdaslayer** Seeing the cliffhanger for the latest comic strip has taught me not to flick through the magazine backwards.
- **@SteveStratford9** 1963 film *The World Ten Times Over* with William Hartnell features an LP called *Jon Pertwee Sings Songs for Vulgar Boatmen*!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

You also had much to say about recent issues of DWM including, of course, the magazine's new format...

YOU'VE REDECORATED

The new look **DWM** is an absolute triumph! Nothing too much to scare the horses, but it really has freshened things up. As for the contents, it's rare that any magazine gets it 100% spot-on, without resorting to 'filler' of some kind, but just look what we've got this month. There's nothing spare about it at all.

Move Scott Gray to a safe location and keep him there. Handcuff him to a radiator if you have to. The characterisation in *Hunters of the Burning Stone* is so accurate you can almost smell it. This isn't broad-stroke impersonation, this is full-bodied, proper *Doctor Who*. Keep it coming!

JULIAN MURPHY CAMBRIDGE

Thanks for changing the page size of **DWM** again! Okay, the last time was between issues 216 and 217, which was nearly 20 years ago, but I've only just recovered from that trauma. I'm now going to have three different spine heights ruining the otherwise perfect symmetry of my complete collection shelf! Thanks a bunch. (Runs to see OCD therapist.)

DAVE HAWLEY EMAIL

One letter that was published last issue also provoked quite a response...

TEENAGE KICKS

In response to Roy Watson-Davis' letter in **DWM** 456, in which he complains of *Doctor Who* now being a 'niche product' aimed solely at teenage boys: I'm 43. I enjoy *Doctor Who* immensely, despite not having been a teenager for 24 years. So does my wife. So, for that matter, do many of my friends, the youngest of whom is about 25. None of us find the stories 'incoherent'. *Doctor Who*, in any case, was never written for children first and foremost; it was always a family drama, and in the 80s was aiming very much at science-fiction fans in their teens and older.

TONY INGRAM EMAIL

I must respectfully disagree with the utter hogwash spouted by Roy Watson-Davis in **DWM** 456. Well, maybe not all *that* respectfully. If an audience primarily composed of moody adolescent boys could keep *Doctor Who* in the top ►

THE PLANET OF DECISION!

The Doctor has battled many monstrous foes over the last 50 years and, despite defeat at the Time Lord's hands, quite a few of them have come back to try to even the score. The Daleks, Cybermen and Sontarans have all had numerous encounters with the Doctor over the years, but quite a few alien races have never managed to return for a second adventure.

On the right you can see ten of the Doctor's most memorable alien adversaries, chosen from the television eras of all eleven Doctors (except, for fairly obvious reasons, Doctor Number Eight – sorry Paul), that haven't yet had a rematch with the Doctor on TV. But out of all of these gruesome grotesques, which one would *you* most like to see return to wreak their revenge?

Once you've decided, simply visit...

tinyurl.com/b5jq734

... to cast your vote. The poll will close on Friday 15 March 2013, and we'll reveal the results in issue 459. There are no prizes, it's just for fun!

In **DWM** 455, we asked you in which year you thought it had been the most exciting time to be a fan so far – the 20th anniversary year of 1983, or 2005 when the series returned to TV? The result was clear cut – the majority of readers voted for the series' comeback year, 2005. "Fantastic!"

QUEUE UP AT LONGLEAT 30%

WANNA COME WITH ME? 70%

Zarbi.

Quarks.

Axons.

Zygons.

Terileptils.

Vervoids.

Haemovores.

Reapers.

Sycorax.

Saturnynes.

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Über fan Luke Spillane presents the first of his quick-fire monthly beginners guides to *Doctor Who* to celebrate the 50th anniversary year. Search YouTube for: **Spillane Beginners Doctor Who**

Hollywood superstar Tom Hanks recalls watching *Doctor Who* on a US cable channel and debates its similarity (or not) to *Star Trek* with Craig Ferguson. Search YouTube for: **Tom Hanks Doctor Who**

Greg Kumparak not only built his own model TARDIS but also, through the magic of a phone app, made it bigger on the inside than the outside! Search YouTube for: **TARDIS Augmented Kumparak**

Murray Gold, Alex Kingston and Mark Williams chat about 2012's *Doctor Who* Symphonic Spectacular at the Sydney Opera House. Search YouTube for: **Doctor Who symphonic sydneyoperahouse**

Caught on the red carpet, Ninth Doctor Christopher Eccleston gives a short interview, and is asked about his time on *Doctor Who*. Search YouTube for: **Eccleston Doctor Who 50th**

ten programmes every week, garner critical acclaim and pick up awards by the skipload, then we'd be seeing in the 50th anniversary with the Seventh Doctor's 27th season. I was 13 in 1989, so I love that era to pieces, but even I can see the difference between the show's tailing-off in popularity then and its ongoing triumph today.

NEIL STEWART NICHOLS GLASGOW

In issue 455, Toby and Johnny debated which year had been the best to be a fan in *A Battle of Wits* – 1983 or 2005. However, some readers had their own suggestions...

THE BEST OF TIMES...

For me, the best year to be a *Doctor Who* fan was 1993. I was 21 and had just moved to Hull from a small village to do my training in nursing. There, I discovered the stories on video. and immediately purchased *Spearhead from Space* and *Terror of the Autons*. I adored them – and still do – and became a massive fan. If it hadn't been the 30th anniversary year I might never have noticed as much. But from 1993 onwards I couldn't get enough of *Doctor Who*, and nearly twenty years later I love it more than ever.

KATE GRIFFITHS EMAIL

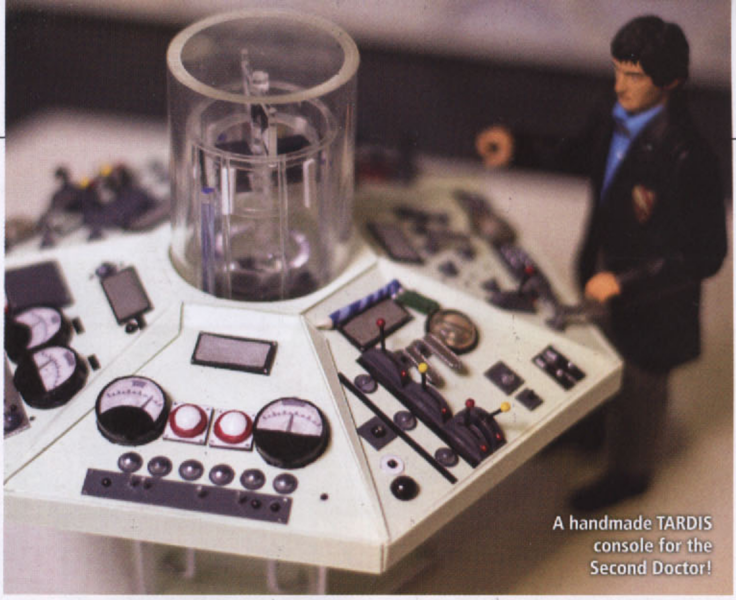
Which year has been the best so far? My year of choice is 1986. The mirroring of the trial of the show in the *The Trial of a Time Lord* was spectacular in bravery and delivery. Colin Baker, *my* Doctor, was on top form throughout. There was gritty drama from the Inquisitor and the Valeyard. Parts One to Four showed us a new-style Peri, a settled Doctor-companion relationship and a brilliant concept of underground living. Parts Five to Eight gave us the return of Sil and the apparent death of a loved companion. Parts Nine to Twelve gave us an Agatha Christie-style mystery, a new companion and a perfectly conceived plot. Parts Thirteen and Fourteen gave us the return of the Master and Glitz, the glorious James Bree and one of the best reveals of all time. 1986 rocks!

PETER J HORLOCK FOREST HILL, LONDON

BRILLIANT MOMENTS

Each month, I have enjoyed the *Countdown to 50!* pages of the magazine, but probably never more so than the one focusing on Season 25 in **DWM** 455. Jacqueline Rayner made some great points as to why she still enjoys some of the lesser-loved stories of that season, and of *Doctor Who* in general. There are moments of brilliance to enjoy in every adventure, even if the story as a whole is not one held in high regard. We fans may have differences in taste but we still share a common love for our favourite show. Perhaps that's what makes us quite the Doctor's favourite species!

NIGEL SAWYER DECATUR, GEORGIA



A handmade TARDIS console for the Second Doctor!

CRAFTY CONSOLE

I have been making *Doctor Who* models for a while now and TARDIS consoles are 'my thing'. I enjoy making them and its a fun hobby. Since Matt Smith mentioned Patrick Troughton many times as an inspiration for his Doctor, I thought "Why not make the Second Doctor's TARDIS console?" So that's what I did. Since it is the 50th anniversary year and that we have a new console for Matt Smith's Doctor, here [above] is a look at the past.

ANTHONY EMAIL

BRING ME DALEKS

I wonder if any other **DWM** readers watched the most recent part of *Bring me Morecambe and Wise* on the TV channel Gold, which concentrated on the duo's Christmas Specials. I was surprised to see part of a sketch with Eric and Ernie pulling a Christmas cracker, after which the obliteration of Dropmore House (*aka* Auderly House from *Day of the Daleks*) was used as 'stock footage'. Did anyone else spot this, or (as a *Doctor Who* fan of 40-odd years standing) is it just my fannish tendencies reaching new heights?!

ANDREW CARSWELL BUXTON, DERBYSHIRE

If you've seen any other *Doctor Who* clips, props or costumes turning up in other shows, then drop us a line and let us know. See you next time... **DWM**

ON THIS MONTH...
25 YEARS AGO

February 1988, and **DWM** 134 reveals that some fans are fighting back...

Doctor Who
EXCLUSIVE INTERVIEWS
TONY SELBY
PETER DAVISON
PLUS OUT-TAKES FROM THE SERIES

HARDCORE

GALLIFREY GUARDIAN

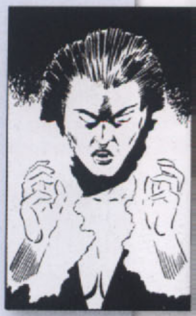
WHAT PRICE FAME?

All was not well in February 1988, as the lead story of *Gallifrey Guardian*, 'What Price Fame?' reported: 'A growing – and disturbing – trend is coming to the fore among the harder core of *Doctor Who* fandom... these fans, if they may be so termed, are being whipped into a frenzy of self-righteous fury about the current state of the programme and as self-appointed "saviours" of the series have started taking action to win publicity for their cause.' What had sparked this outbreak of anger? Well, apparently some fans didn't like the direction in which producer John Nathan-Turner was taking the series. 'Perhaps these troublemakers have just outgrown the show,' **DWM** pondered. 'Their campaign has done little except cause ridicule of fandom as a whole... with friends like these, who needs enemies?'

THE YOUTH OF TODAY

Of course, there were many fans who still loved the show, including future **DWM** contributor David Darlington, who wrote to the magazine's letters page: 'I am only 16 and have been a regular viewer for only six years, so many will think that my opinions on the old series are not valid and that I am not a real fan. I can assure them that I am and my opinion is that Seasons 23 and 24 are as good as or better than anything which was being done in the 70s...'

ON HEAT



Meanwhile, in the latest comic strip, *Redemption*, the Seventh Doctor parted ways with short-lived companion Olla the Heat Vampire, after it transpired that she was a bit of a wrong 'un, and had tried to fry the brain of her former partner in crime. Only the best travel in the TARDIS!

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DESTINY AWAITS YOU!

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DOCTOR WHO
DESTINY OF THE DOCTOR
1st DOCTOR
HUNTERS OF EARTH
by Nigel Robinson
Performed by Carole Ann Ford and Tom Williams
BBC

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
2nd DOCTOR
SHADOW OF DEATH
by Simon Guerrier
Performed by Frazer Hines and Evie Dawnay
BBC

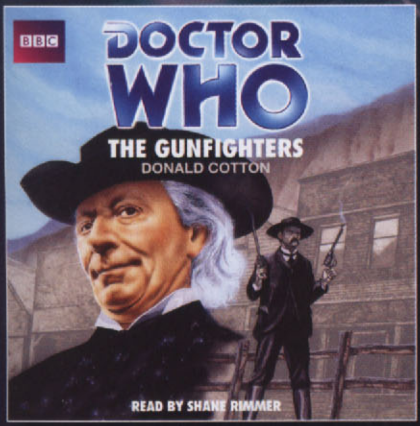
AVAILABLE MARCH

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
3rd DOCTOR
VENGEANCE OF THE STONES
by Andrew Smith
Performed by Richard Franklin and Trevor Littledale
BBC

HUNTERS OF EARTH
(DESTINY OF THE DOCTOR 1)
Original adventure for the First Doctor and Susan (Carole Ann Ford)

SHADOW OF DEATH
(DESTINY OF THE DOCTOR 2)
Original adventure for the Second Doctor, Zoe and Jamie (Frazer Hines)

VENGEANCE OF THE STONES
(DESTINY OF THE DOCTOR 3)
Original adventure for the Third Doctor, the Brigadier and Mike (Richard Franklin)


BBC
DOCTOR WHO
THE GUNFIGHTERS
DONALD COTTON
READ BY SHANE RIMMER

BBC
DOCTOR WHO
THE ANGEL'S KISS
A MELODY MALONE MYSTERY
READ BY ALEX KINGSTON

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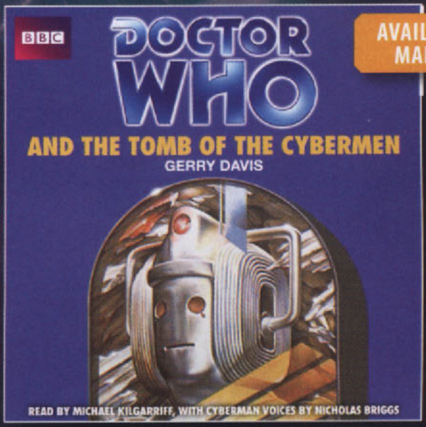
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BBC

JON PERTWEE IN HIS OWN WORDS

PART ONE

"I never imagined my career would end up going the way it has..."

In 1994, Third Doctor Jon Pertwee chatted to two young reporters, who were writing a piece for a local newspaper. The vast majority of their interview has remained unpublished. Until now...

INTERVIEW BY **MATT ADAMS** & **DAVID SOUTHWELL**

If a man truly is the sum of his memories, then Jon Pertwee was an advanced algebraic equation, where truth balanced precariously against exaggeration for story-telling effect. A lifetime of experiences so remarkable that the things he recalled seemed more like fiction than some of the roles he had played in five decades as an actor.

18 years ago, the opportunity arose to exploit our positions with a local newspaper to wangle an interview at the Barnes home of one of our childhood heroes. Although we have gone on to quiz Oscar winners and meet Prime Ministers, no interview was ever more daunting than coming face-to-face with our Doctor.

However, the 74-year-old actor we met was far from being the avuncular, eccentric our childhood led us to expect, and he certainly wasn't going to pander to our fanboy adoration. This was just another job to him, a necessary evil to promote his appearance at a science-fiction show somewhere in the backwaters of Essex. Jon probably expected he would only have to put up with us for half an hour and then we would go away happy with a few good quotes and the usual well-rehearsed anecdotes.

Yet possibly because we demonstrated a deep knowledge of him outside of *Doctor Who* – and in the time before the internet that had taken a couple days' worth of research – over the course of the interview he began to mellow and we eventually ended up spending over three hours in his den as he reminisced.

Jon Pertwee was clearly someone who had a deep desire to be taken seriously and when we did, he rewarded us with a surprisingly thoughtful and candid perspective on a life packed with probably true stories. Within moments of us arriving, it was clear that he loved to hold court and adored telling tales. At times it was less an interview and more a performance of his one-man show. He was directing proceedings, getting cross if we interrupted the recital of a treasured anecdote. He was all the things you expect when interviewing an actor, sudden flips between pride and insecurity, the urgent need for approval. By fighting against our natural instinct as *Doctor Who* fans to focus on the show, by talking to him at length about his life and career, we caught a glimpse of shades of the man that fed into his portrayal of the Doctor.

He was fond of addressing convention audiences with the booming declaration, "I am the Doctor!", and although many of the characteristics we now associate with the Time Lord first came into being during his third incarnation, our interview revealed the reality of the situation to be very much the opposite. We discovered that our Doctor was, in fact, Jon Pertwee.

Elements we associate with the Third Doctor – being both part of the establishment and yet outside of it, full of charm yet irritable – were things we soon came to experience as aspects of his own character.

It was no leap to see how a man who once raced his motorcycle around the Wall of Death had made the Doctor more of an adventurer. How a boy who had stood up to bullies identified with the Doctor's love of fairness and desire to stand up for the oppressed. How a WW2 spy who taught commandos to use invisible maps and bullet-firing pipes brought us a Doctor with a passion for gadgets. It was there in the inveterate name-dropper who had met Prime Ministers and Emperors, yet was also a rebel thrown out of a host of organisations. There was the joy he took on sharing advice, the sense he would be an incredible if irascible friend.

However, his recollections of the war and personal heartbreak were the most Doctor-like. They showed both that his experiences in World War Two shaped his portrayal of the Time Lord as someone who always strived for a peaceful solution and the incredible personal bravery needed to carry on living and having adventures when friends and loved ones can no longer be with you.

Jon Pertwee was not just someone who had lived a life so exciting at times it was worthy of an episode of *Doctor Who*, he turned that life into being the Doctor. Tormented by pain, acerbic and unforgiving in memory about many of his contemporaries, we caught a rare glimpse of the man behind the flamboyant costume. However, we also met an actor who deserved his reputation as an immense talent. More than anything else, it was clear that to his friends and family, there could be no better person to have by your side in life.

It was a remarkable afternoon, and although it had prompted fond recollections in the years ever since, neither of us had considered using the hours of unpublished material until the onset of the 50th anniversary, when it became clear that we had almost a duty to share our experiences of Jon with a wider audience.

Of course, travelling back along your own timeline is fraught with dangers – the cheating memory, the Blinovitch Limitation Effect – but nothing prepares you for the practicalities of unearthing the past. Loft archaeology under inches of dust in search of C-90 cassettes; data stored on computer formats made so incompatible by age that we had to ask a museum for help in accessing them. The way ghosts trapped for years in old notebooks have a tendency to take over your life when you have released them by relearning the ancient magic language of shorthand.

Putting together this interview for **DWM** was a journey of rediscovery. At one level it reawakened memories of eager young reporters desperate to impress. However, it also prompted a giddy excitement as we discovered exactly what we had neglected to make use of. At a local newspaper, space meant we could only print a fraction of the material we gathered, so as we went back to the transcriptions we were constantly amazed by what we had, but never used.

So many important details – from Jon's unmade ideas for *Doctor Who*, and hints about the first actress cast as Sarah Jane, to stories so touching they brought tears to our eyes. It took us a long time, but we finally realised that our magical afternoon had left us with a rare, honest and reflective interview with not just our Doctor, but one of Britain's truly great character actors, comedians and entertainers. Now, years after his death, we hope at last to do justice to everything Jon Pertwee so kindly shared with us. ►

David Southwell: You come from a long acting dynasty. Was it a foregone conclusion that you would go into the profession?

Jon Pertwee: "Yes, I come from the Pertwee acting dynasty, if you want to call it that. It is more of a clan than a dynasty. The real family name is Perthuis de Laillevault, it is Huguenot, but the English could never pronounce it properly so it became Pertwee.

"The Pertwee clan was very theatrical. My father was the eminent playwright Roland Pertwee, who had been a well-known painter before becoming a writer. He worked in Hollywood and England as a scenarist writing movies. My great aunts, the famous Moore sisters, were all in the theatre. Aunt Decima had been one of the original three little maids in the first production of *The Mikado* in the 1880s, my grandmother was an opera singer. Of course, you know my cousin, Bill Pertwee, and my brother Michael is a famous playwright.

"You see that table over there?"

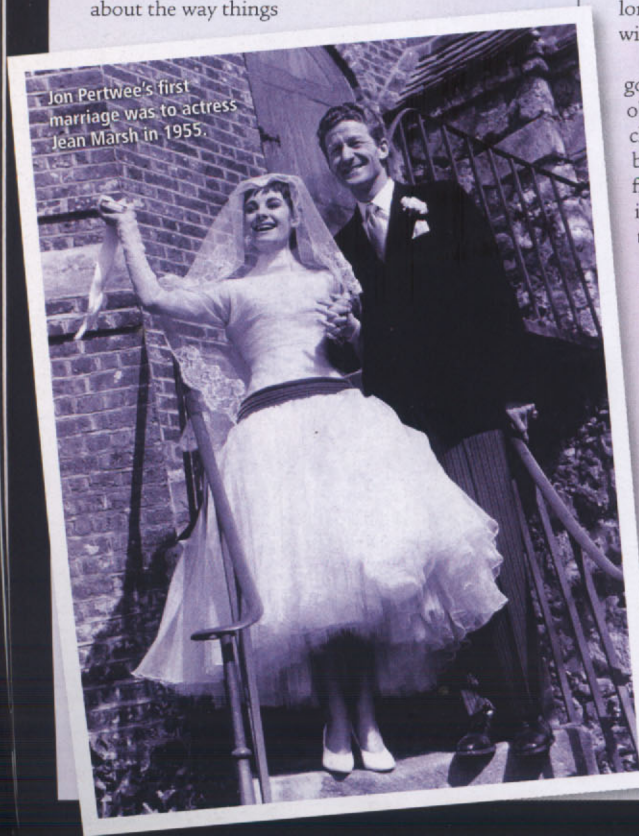
DS: The lovely Jacobean one?

"Yes. Good spot. I might have a few other things to show you later. It has been in my family for centuries. The first time I met Larry Olivier he was sat at that table. He was married to my cousin Jill Esmond at the time. As a child I can remember sitting at it, sometimes under it, listening to all these actors. From that and the long family connection with the performing arts, that theatrical tradition, I always knew I was going to go into acting. It has been the same with my children. However, even knowing from a very young age I was heading for the stage, I never imagined my career would end up going the way it has."

DS: Why was that?

"Well, for a start, I was always getting thrown out of things. I got thrown out of practically every school my father sent me to. I was kicked out of Aldro boarding school by the headmaster Mr Hill for swinging on the lavatory chains like Tarzan. I was seven-and-a-half. I was thrashed and expelled.

"At my second school, Wellington House, I was always being beaten with a fives bat [a hardwood bat]. I had a constant sense of injustice at school, about the way things were, the unfairness of it all. It was especially bad if you did not conform like me and so the teachers were always trying to break me down with beatings. Sherborne was the worst for bullying and ridiculous rules designed to break you. I was not even allowed to see my brother, who was also at Sherborne. As a junior boy I had to stand outside in the cold talking up at the window to him. Absolutely ridiculous and cruel. I disagreed with the whole system of fagging, which is just an excuse for organised bullying. I got thrown out of Sherborne because instead of accepting it, I fought back against a pair of bullies. I also beat my fagmaster, instead of letting him beat me, which totally threw their horrid system into disarray."



Jon Pertwee's first marriage was to actress Jean Marsh in 1955.

© REX

"William Hartnell was a very strong actor. He remains my favourite Doctor..."

DS: It sounds as if you shared some characteristics with the Doctor at an early age. The rebellion, the problems with authority. The fighting against injustice, against bullies.

"It is true that one of the things I loved about the Doctor was that he hated bullies. Just like me. I was expelled from practically everything. It has been the story of my life. I was thrown out of RADA even though my father was a governor there. I refused to be a wind in a Greek play. I was thrown out of Jersey rep for being an idiot and joking about. After that, and knowing I had a habit of being thrown out of everything, I began to think I wouldn't last very long professionally. I went through a terrible spell with no work.

"Also, looking peculiar, I knew I was never going to be another Clark Gable, so I was obviously going to be a character actor and the chances of having any great success was going to be remote. Even when I got some success – my first big part as a juvenile lead in the West End in *To Kill a Cat* – I got kicked out of that, despite the fact my father wrote it."

DS: You turned down a big television opportunity at the BBC before taking on the Doctor, didn't you?

"You are very good. You have done the research. Yes, that is right. I had been in *A Girl In My Soup* and it had done brilliantly in London and so I went over when it went across to tour the states and was such a smash it, and I, transferred over to Broadway.

"I adored being on Broadway. To see your name in lights is always a pleasure, but there is something rather special about seeing them up there on Broadway. I had got great notices and was having the time of my life.

"One day David Croft turns up in New York, absolutely furious with me. 'What are you doing here? You are meant to be in England doing a pilot for my show!'

Jon Pertwee had starred with First Doctor actor William Hartnell in the 1953 film *Will Any Gentleman...?*

I said in all innocence: 'What show?' He said: 'The one we gave you a script for and agreed to bloody do! The one where you play the bank manager. We have written all this round you.' I had no contract, but he was still asking me to come back and do the pilot. Now having to choose between something which could be nothing and being in a smash hit on Broadway is not a hard choice. So he said: 'Well if there is no persuading you, we will have to give it to someone else.'

"Of course that someone else was Arthur Lowe, and the bank manager part was Captain Mainwaring. I am the man who turned down *Dad's Army*. It is a good job I did not take it. Arthur Lowe as Mainwaring was the funniest thing I have ever seen. All the little physical ticks he put into the character, not just for the physical comedy, but to show the man. True genius. Of course, my cousin Bill ended up in it."

DS: If you had done *Dad's Army* would you have also done *Doctor Who*?

"No, I don't think it would have been on the table. If you become a character as strong as Captain Mainwaring is in the public's mind, you cannot expect to be offered a role like the Doctor. Aside from the demands of filming one hit series – and you can guarantee if you are in one and they offer you another, they will both be filming at the same time –

Jon Pertwee struck up a friendship with his predecessor, Patrick Troughton.

some parts are just too big for you to do much else whilst you have them. The producers have always tended to offer the part of the Doctor to actors who have a reputation, but are not too fiercely known for one role. The only exception is Peter [*Davison, who was well known as vet Tristan Farnon in All Creatures Great and Small when he became the Doctor – Ed*]."

Jon had a very well established reputation as a comic actor before he was offered the part of the Doctor, appearing in radio sitcom *The Navy Lark* and West End shows, but had seen very little of the programme at that point.

"I met up with my first wife Jean Marsh one day. We were only together a short time, but we ended up good friends after the worst of it was over, so we met up one day and she said to me: 'I am starring in *Doctor Who* with Bill Hartnell, you must watch it.' So out of loyalty I watched it. I had never seen it before because working in theatre I was never around when it was on. I mainly remember that Jean looked very striking in her space jumpsuit and ray gun [*Jean played Space Security Agent Sara Kingdom in The Daleks' Master Plan, 1965-66 – Ed*].

"She gave a good performance and Bill was tremendous in it. I have seen the first ever episode a couple of times at conventions. It stands up very well after all these years and Bill was magnificent. Right from the start he creates the Doctor. Looking back at it, you have an amazing start to the series and a splendid start from Bill.

"I only saw one other episode after that before I joined. It was one with Pat [Troughton] and the Yetis on the underground [*The Web of Fear*, 1968]. I don't think I saw all of it, but I thought it was quite good at the time. Later on I upset Nick [Courtney, the Brigadier] a bit because it was the first episode with UNIT in it and I could not remember Nick being in it all."

Matt Adams: It didn't have UNIT in it, just Nicholas Courtney. They didn't have UNIT until *The Invasion*.

"If you say so. The children were watching it before I went into it, but I was usually travelling to do cabaret or working in the theatre on Saturday nights when it was on. When we were talking about me going into it I saw a couple more."

DS: You had worked with William Hartnell before hadn't you? In *Will Any Gentleman…*?

"Uh-hum. He was tremendous in that as well. He was a very strong actor. He remains my favourite Doctor. Strangely enough I also first met Jean during that film."

MA: Did you enjoy working with him again in *The Three Doctors*?

"I only saw him during *The Three Doctors* at the photo call with Pat and I. It was terribly sad to see how ill he was."

DS: What was it like working with Pat Troughton in *The Three Doctors*?

"It was a bit of a nightmare to be honest. I was not keen on the idea when it was first mentioned. I also found Pat difficult to begin with. I did not like his way of working. He would ignore the script. It would completely throw the other actors. I felt it was unprofessional. He was coming onto our show now, it was not his any more. He seemed to ignore that. He could have done more to work with our set-up. When I came onto *The Five Doctors* [1983] I remembered that feeling of having the past Doctor on your watch as being quite difficult. I remembered and tried to avoid having Peter feel like that as much as possible. Of course later we got on hugely when we were both doing the conventions."

DS: Every Doctor has a look. How did yours come about? Did you have much input into it?

"I had wanted the Doctor to wear quite a severe Nehru suit. High-buttoned at the neck. I thought that would be in keeping with the seriousness I wanted to bring to the Doctor. Now they eventually ended up using my original idea for the Master.

"My costume came about partly by accident as I had to do a photo call before shooting started on the first story so I pulled together my grandfather's old Inverness cape, a Mr Fish shirt and velvet smoking jacket. I was not taking it entirely seriously at this point, but the producer and high-ups at the BBC saw it and thought it was fabulous, so they had the final costume made up like that by the Savile Row tailor Arthur Davey. Now the one bit of the costume I did think worked out wonderfully was the cape. I had worn my grandfather's cape when I was a student at RADA, it was this out-of-time item that made me stand out. I loved the idea of it being this protective thing. The cloak was my thing to wrap around the chicks to protect them. The Doctor as mother hen." ►

Jon Pertwee with his original *Doctor Who* co-star, Caroline John.

MA: Do you remember much about your first episode? We got to see your tattoo in that one.

"I have always been embarrassed by that."

MA: The tattoo?

"The whole episode. I had no preconceptions about the programme when I joined it, I only knew I did not want to be like the Doctors who had gone before. However, the old producers wanted me to play it for laughs, you can see that in the first episode. The hat business. The shower. I had already decided I want to play it straight. Luckily those producers left after the first story and were replaced by Barry Letts who let me play it my way.

"As for the tattoo, it was the worst birthday present I ever got and I gave it to myself. I had an awful lot of sippers of rum and when I woke up not only did I have the most god awful hangover, I had the tattoo as well. It is actually a scarlet and green cobra. I don't think you can see it that clearly on screen."

MA: You were great friends with all of the rest of the UNIT family weren't you?

"Oh yes. Absolutely. In the first year I did *Doctor Who* I became very close to Nicholas Courtney and John Levene. We became great mates. They were men with values. You could have a good laugh with them, but they took the show as seriously as I did and you could trust John and Nick to the ends of the earth. We three were the start of the family. They both helped me enjoy that first year much more than I expected and were part of what I looked forward to going back for the second year."

DS: Was Caroline John part of the gang?

"Well Caroline left after the first year and she was never right for the show. Not Caroline, her character – Liz Shaw – was never right for the show. Caroline was a bloody good actor, she had worked for my old friend Larry – Laurence Olivier to you – at the National Theatre. The producers got this talented, great looking actress, but gave her a character that just did not work. She left because she was pregnant, but she would have had to go anyway.

"To be the companion, you need to be lots of things. For a start, you need to be attractive – that is mainly for the dads. You need to able to act of course. You need to be able to put up with long hours and extreme conditions, be part of a team. Most of all you need to have a rapport with the Doctor and you need to be someone the audience can believe in and associate with.

"Poor Caroline was given this character that everyone at home felt was a cold, distant scientist, so almost no-one could associate with – especially the girls watching. That is why I went to Barry and said I had to be more involved in picking the girl for the next companion and the character she would play. I knew what worked and what had not worked with Liz Shaw. Of course, I helped pick Katy [Manning], who as Jo was the perfect companion. When all the girls watching saw Jo they understood her and wanted to be her."

DS: Why do you think that was?

"Well Katy was magnificent. She made Jo a real hit with the public. Perfect for the time with all the Biba boots and mini-skirts – though she paid the price for them when we were filming. I was always having to wrap her up in my cape because she was too close to getting frostbite. If you look at Katy playing Jo you can see she is constantly listening to the Doctor. That really made it work. Katy knew to make the part work she had to show Jo was always listening. You can see it in all her scenes with me. Another thing with Katy was she was a sex symbol. It was the first time the Doctor had a companion who was able to be a pin-up like Katy. Of course there was a tremendous fuss when she did those naughty photos with a Dalek after she left. Memos flying everywhere. BBC bods having heart attacks. Typical bloody BBC over-reaction."

DS: I think one of the reasons why fans love the UNIT stories so much is the Doctor has such strong relationships not just with Jo and Sarah Jane as companions, but with the Brigadier, Sergeant Benton and Captain Yates. There is a rapport you talk about with all of them. Do you think that being friends off-screen helped make that work so well?

"Of course! Often as an actor you can get on well with the whole cast, but as you work with them all day during rehearsals and all night when on stage, the last thing you would want to do is spend time with them outside of work. It was not like that for us. I enjoyed immensely spending time with them away from *Doctor Who* and coming into filming or rehearsals was a wonderful experience with them all being there.

"One of the few disagreements I had with Barry Letts was when he called me into his office and said: 'Now, look, Jon – I need to have a chat with

A 1992 reunion for Pertwee and his UNIT co-stars, Richard Franklin, Nicholas Courtney and John Levene.

Jon Pertwee was close friends with both Katy Manning and Roger Delgado. Tragically, Roger Delgado was killed not long after this photo, from *Frontier in Space*.

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> **"Roger Delgado understood that evil is best shown by being calm. Controlled. Cold, rigid evil."**

you, as you are in charge of the team. I don't think you are taking this seriously enough. You and Katy are constantly larking about. You can't get a decent sentence out of John he's always laughing so much. All of you playing practical jokes on Nick. You are treating it all like a party. All this buggering about, all this being in constant hysterics. It has to stop.'

"I was indignant. I said to him: 'Barry, have we ever been late? No. Have we held up production? No. Has anyone missed a day's work? No. Then what the bloody hell are you worrying about? What I am doing with my team is making people have fun. When people have fun, Barry, they get more work done. Now leave us alone to have fun and you'll get much more out of us.'

"He did, we kept on having a laugh and we worked our socks off, and you can see it in the show."

DS: In your first year...

"Nick and John were marvellous when I started out in *Doctor Who*. There were a lot of great guest actors that year, people I knew from way back in the theatre who it was lovely to be working with again, but it was great having Nick and John as part of the regular set-up. They were really tremendous to work with and be with.

"Now, some people have called me eccentric, but so was Nick. His own little strange ways of working, underlining his script with coloured pencils and all that. He had this whole rich life outside of acting. An extraordinary man. As an actor, he was completely solid – the rock of the show. A real stalwart actor and the perfect foil for me as the Doctor.

"John Levene was a joy too. He was less established than Nick and would come to me for advice on work and other things. Now boys, if you can help someone, give them some encouragement in this profession – or any other – teach them a bit of what you know and most importantly, inspire them to do more, to be better, you should do it. That is what I was able to do with John. I saw him and I thought, this chap is so nervous it is getting in the way, but he has got something and if I can help him bring it out, he is going to do well in this line. He lacked confidence and I always tried to give him a nudge in the right direction.

"John Levene used to live near me, and he would often come over from Chiswick and I would drive him to work. I had a Lancia Flavia then and I knew he loved that car. One day, to give him a boost, I let him drive it. It was to show how much I trusted him – because he knew that car was my pride and joy and I never let anybody else drive it. Now I knew that particular morning he was worried about filming his bit that day, so I said to him: 'John, why don't you drive it today, then I can sit and read my lines.' Now I did not need to read my lines, but I knew letting him drive the Lancia would show how much faith I had in him and how much confidence I had in him.

"Sometimes you can tell a person over and over how good they are and they will be fine, but it does not go in. That is when you need to do something to show them. I saw how much he loved driving it, so we did it regularly after that. It did work out well for us later, as we used to pick up Katy and John would drive and we would all get a chance to go through the lines in the Lancia on the way in. Extra rehearsal and learning. Of course, I would never bloody trust my car to Nick or Richard. Only to John.

DS: Why was that?

"They were bloody menaces with machines. Totally bloody useless. You could not trust them to take a tractor out! The one time I got on the back of a bike with Richard Franklin it was like being driven on a golf buggy or disability scooter. He was so slow. With my long legs I could have *walked* faster! I said to him, one of the main points of a motorcycle is speed. Poor old Richard, when he had to be filmed on a bike we used to put him onto the back of a low-loader. It was the only way to do it. Otherwise it just would not work. I mean it is hardly exciting to see someone puttering along at five miles per hour.

"Nick was no better. I dreaded whenever there was a script where he got to drive Bessie. He was always putting her in reverse when he was trying to go forward, or into forward when he was meant to be in reverse!"

Having spoken at length about the rest of the UNIT family, the conversation moved onto Roger Delgado, who played the original Master, before tragically being killed in a car crash in Turkey in 1973.

"Roger was a brilliant actor. Did you see that Michael Caine master class [*possibly Michael Caine on Acting in a Film, 1991 – Ed*]? Amazing programme. One of the best things the BBC has done in years. I watched it and he was putting into words things I have known and done for years.

"One of the things he talked about was how powerful people do not rush. They can afford to move leisurely. Now, Roger knew that. He had these very controlled movements as the Master. He knew that just the act of standing still could be sinister, because here is a character who is so evil and confident he does not need to move quickly. He is in control – or rather he *thinks* he is. Of course, the Doctor knows better.

"Roger understood that evil is best shown not by histrionics, but by being calm. Controlled. Cold, rigid evil. What Roger brought to the Master was that sense of measured evil we saw in the atrocities of the war. You could imagine the Master the way Roger played him, as the commandant of a concentration camp, totally immune to suffering. When you watch the stories on video, look closely ►

Katy Manning and Jon Pertwee in rehearsal for *The Time Monster*.

at Roger and you will see that. Superb acting. It is not just those incredible hypnotic eyes he had, he was a brilliant actor.

"Of course, what makes it all the more amazing is he was the nicest man on earth. No, really, Roger was the nicest man ever. He could be Satan himself on screen, but at home he was all pipe and slippers. I have never known anyone more afraid of their own shadow, yet that just made him the bravest person you could ever meet.

"I felt quite protective of Roger. There is a scene in *The Sea Devils* [1972] where they needed to shoot Roger floating in water to get an establishing shot. Now, Roger was terrified of water. It took a lot of persuading by me to get him to do it and a lot of Katy talking gently to calm him down enough to actually get in the water. Just as we had done that, the idiot assistant director shouted out: 'Come on Roger, for God's sake, you've wasted enough time already!'

"I was furious. I said to the AD. 'Can't you see how much it takes for him to do this? You shouting like that just ruins his confidence. Why don't you stop being such an arse and jump in the sea yourself?!' I never could stand anyone bullying people.

"Roger was the most gentle, kind and wonderful man. He was one of my best friends. I still miss him terribly.

"What made it all worse were the bloody bastards in the film company cheated Roger's widow Kismet out of the insurance money. She was a dear friend – I had known her since my days in Brighton – and the bastards left her virtually penniless. We did what we could to try to challenge it legally, but it was no good. Of course Ingeborg [*Jon's wife – Ed*] and I tried to help out, but it can be very difficult to do that. Barry and I managed to find a small part for Kismet in my last story [*as the voice of the Queen Spider in Planet of the Spiders, 1974 – Ed*]. It was not much, but it was something and helped her get back into acting."

Jon Pertwee riding a motorbike in *The Dæmons*...

... and with his own impressive collection of bikes.

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"Some have said I was the James Bond Doctor Who, but Bond could never save all of time and space."

Reflecting on Roger's premature death obviously touched Jon, as he suddenly opened up about the other great losses he had suffered; no longer were we seeing the showman.

"There are times in your life when you realise just how vulnerable life is. It really hits you. When Kippy died... And during the war... You realise life and death, it is just tissue paper between them. It can be torn apart at any moment. You feel defenceless knowing the people you love can be taken from you just like that. It is a terrible feeling. I had it for ages after Roger died."

DS: If you don't mind me asking, who was Kippy?

"She was the first woman I ever fell in love with. True, total love. I met her whilst I was in rep in Brighton before the war. When I met her she was recovering from being ill, but we became inseparable and when she returned to her parents in St John's Wood I used to bomb up from Brighton on my Ariel Square-Four to visit her. Now *that* was a great bike, it won the Maudes Trophy.

"She was never in good health, but a few months after we met she took a turn for the worse. She was riddled with cancer, there was nothing we could do to save her. It broke my heart like never before.

"Now, I can tell you a story about Kippy. When we were in Brighton, we used to ride to the Downs above Rottingdean on my bike. One day we made a pact – we used to do that a lot back then, I made a reunion pact with my chums on the Hood just before I left it, before the tragedy. [*The sinking of the HMS Hood in 1941 was a subject he would return to later.*]

"Anyway, Kippy and I made a love pact and put it in a tobacco tin and buried it under our favourite tree. Forty years later, I was visiting a friend at Rottingdean. I went for a walk and found that tree. Do you know, I was able to dig up the tin and the pact was still there. I had a bit of a cry, then I reburied it. I guess it must still be there."

DS: Thank you for sharing that. That's such a beautiful story. It's a bit hard to know where to go after that. Can I ask you about a different type of passion? You mentioned your Ariel Square-Four. Like me, you are a motorbike rider, have bikes been one of your big passions, your main hobbies?

"I have ridden bikes all my life. They are still the best way of getting across London. I only really stopped riding all the time a couple of years ago. I still have three bikes I get to ride occasionally.

"Speed has always been important to me. That is why I loved racing cars, speedboats and bikes. I used to do the Wall of Death when I was younger. I earned my first wage doing the Wall of Death when I was still a teenager. Doing the daredevil stunts was something I enjoyed."

DS: We come from Southend, where they had the first Wall of Death in England. There used to be a performer who would do it with a lion in a sidecar.

"Yes! Tornado Smith! I know the chap you mean...

"Barry Letts knew I loved motorbikes, knew I adored cars. He was very shrewd, one of the best producers in the business. The best I worked with.

When Barry let me have those action sequences, it was not just giving in to my vanity and keeping me happy, he knew I could do it – that it would look great to have the lead clearly doing those sequences and not a stand-in. So yes, it kept me happy, but it also looked wonderful.

"By Barry letting me have the bikes and things, it let us grow the Doctor into a hero who could save the day in more ways than before. The viewers loved it, and we made the Doctor into someone they could expect to see doing the action in a way that Bill and Pat never could have done. It was one of the ways we made the show stronger.

"Barry had an understanding that the Doctor could be heroic in many different ways. The Doctor could save the Earth by coming up with scientific formula or persuading someone with a speech, but he could also save it with a good, old-fashioned chase. Some of the fans have said I was the James Bond Doctor Who, with all the gadgets and flying cars, but James Bond could never save all of time and space with an invention or appeal to peace and diplomacy. Of course, the Doctor was his own Q, as well – so much better all-round than Bond!"

DS: You know all about Bond, you knew Ian Fleming during the war didn't you?

"Oh yes. He was very big in naval intelligence and I worked with him there. One day he sent me for an interview for a job. They wanted a good French speaker and what with me being de Perthuis de Laillevault.

"I thought the job was going to be liaison with the Free French. I did not fancy that at all, so I deliberately messed up the interview. Actually, it was a bit of comedy, pretending I could not understand what they were saying at times, throwing in the most inappropriate words in my answers. Well, afterwards when Fleming got the report back, he said they did not want me and how badly I had done. We talked about it and he asked why I had made such a pig's ear of it. I confessed I had done it on purpose, because I did not want to work with De Gaulle's mob. He then told me I was a blithering idiot, because the interview was for the chance to be our man in Tahiti!"

A lot of our time with Jon was spent talking about his experiences during the Second World War. The conflict was not only the key formative event of his generation, but echoed throughout much of *Doctor Who*'s first decade, from its influence on Terry Nation's creation of the Daleks as Nazi substitutes to its attitude to conflict.

"War is terrible. Anyone who tells you different is a liar, and anyone who has not been scared during a war is doolally-taps. I was at Gosport in 1940. I was at *HMS Collingwood*. It was a stone frigate. Night after night of bombing. Constant air raid sirens, screaming Stukas. It breaks the nerves and the ear-drums. Then one night the church bells rang, which meant invasion. This is where war and horror walks with comedy, as all they gave us to repel the invasion were Ross training rifles which couldn't actually fire – they had no firing pins. When we asked what we were meant to do with them, they told us: 'Use it to break the parachutists' legs you bloody idiots!' This is another reason why *Dad's Army* was so successful. It captured all of that idiocy and the bravery. Men with sticks willing to die to defend their country. Now, there is a big mystery of that night. Do you know about the burnt German bodies that got washed up? I have asked a lot of eminent historians about it and it is a huge mystery. A lot of strange things happened that night."

DS: Was it anything to do with Shingle Street and the supposed German invasion there?

"Is that the one in Suffolk? People I know in Naval Intelligence said that was linked to German commandos who made a raid on Orford Ness and were killed making their escape. There are a lot of mysteries. A lot of things which have not been explained.

"I realise I was very lucky to survive the war. There were a lot of times I nearly died. Once I was with some shipmates on leave in London and there was an air-raid warning. I had a premonition and went down into the underground station to take shelter, but my shipmates wanted to get home to loved ones or to spend the night finding ones to love, as it were. I spent the night down on the platforms, playing songs on my uka, entertaining all these people huddled together down there. Everyone sharing food and tea. All of us coming together. Next morning, I made my way back to my barracks, horrified by the damage done during the attack. It really was all smoke and ruins. I was the only one that got back to barracks. All of my mates had been killed during the bombing. All of them. You cannot imagine it today, but London was being burnt to the ground, broken. I have seen whole cities on fire, not just London, but Portsmouth. A lot of nights it really did feel like the end of the world."

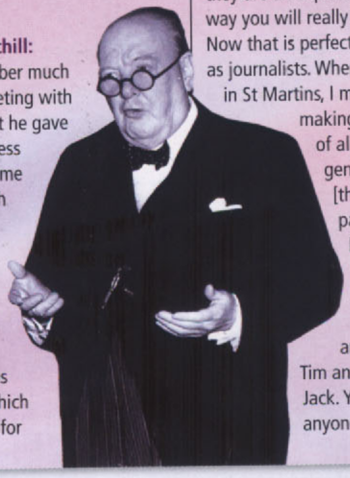
DS: There is a very moving speech you give in *Planet of the Daleks* about not glorifying war. It is one of those speeches from *Doctor Who* that would stand out in any drama, but the way you bring it to life is so persuasive. It is one of my favourite moments and I've always wondered if it one of the moments where we see a lot of Jon Pertwee shining through. ►

HERE IS A BIT OF ADVICE...

Whilst many of our childhood expectations of Jon Pertwee were exposed as misplaced during the interview, one area where he lived up to our avuncular image was in offering unsolicited advice.

Whether sharing words of wisdom told to him by Winston Churchill or providing us with insights developed over his own incredible life, Jon peppered his stories with the sort of good counsel you expect from an older member of your family.

Marriage: "Now lads, I will tell you the secret of how to save your marriage – buy a motorcycle. When you have had an argument and you are in a foul mood, go out, get on your bike and ride. There is nothing better than a bike, the road and the wind to blow some commonsense into your head. You get it all out of your system and you come back in and say: 'I am sorry. I love you. I've had some time to think and I have been a blithering idiot'."



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Advice via Sir Winston Churchill: "I don't remember much of that first meeting with Churchill except he gave me some priceless advice. He told me to always watch people, that there was a lot you could learn about someone's character from the little actions they make – which is great advice for any actor. He also told me to take every opportunity to talk to people about the things they know most about. He said: 'If there's a chance to learn from the other fellow, don't talk about yourself or the latest bit of news, talk to them about what they are an expert on. That's the way you will really learn things.' Now that is perfect advice for you as journalists. When I was living in St Martins, I made a point of making the acquaintance of all the ladies and gentlemen of the road [the homeless] who passed regularly beneath my window. I was able to collect a lot voices, mannerisms and words from Tiger Tim and Brown Paper Jack. You can learn from anyone. Remember that."

The Third Doctor enjoyed tinkering with gadgets – something he had in common with Jon Pertwee himself.

"Thank you. Terrance [Dicks] wrote that speech specially, it really captured the character of the Doctor, and it gave me a wonderful moment to show it. It is one of my favourite moments from the show.

"I have always believed the bravest thing to be in a war is a pacifist. I was not brave enough for that. My family would never have forgiven me. I did not go into the army, as I had grown up hearing all these horror stories about the trenches. All the mud, rats and bayonets. My father was injured in the Great War – which is how he changed from being a painter to a writer.

"I could not do the RAF. I had a terrible fear of being trapped in a burning aircraft. I had nightmares about it. I think that fear partly comes from when I was a child. My brother and I loved to cycle out and watch the air aces going through their paces at Kenley aerodrome. One day we saw one of the planes come down in a chalk pit and we rode towards the smoke as fast as we could. We were full of glee, as only you can be at that age. As we got closer and saw the wreck, I got tearful. I suddenly understood the awfulness of the pilot's death. This terrible sense of mortality came upon me. Anyway, I could not face the army or the air force, so that is why I joined the navy, despite my terrible seasickness. Of course, there was also an element of 'all the nice girls love a sailor'!"

DS: You were already well-established as an actor working in radio for Radio Luxembourg before the war, weren't you?

"Uh-hum. The war came along and changed everything. Pertwee, Jon PJX 1758358. I will never forget that number. I was on the *HMS Hood*, the biggest battlecruiser in the fleet. 42,000 tonnes. I was in Russian convoys which everyone now says was one of the toughest jobs in the war. 85-feet high seas and cold like you cannot believe. It was bloody tough. My job was as a spotter high up in the spotting top. It was terrifying. We would plough through these giant waves, spray would shoot over the ship and the water would freeze instantly. Icicles would break off and smash down past me. I used to think it would be a bloody stupid way to go, stabbed to death by a giant icicle. It nearly happened a few times, believe me."

DS: You narrowly escaped death on the Hood didn't you?

"Uh-hum. Very narrowly. Just before the *Hood* became unstuck I got called to the captain's cabin. I thought oh hell, what have I done? They can't kick me out of the navy like they have everything else.

"I go in, and the captain says: 'Pertwee, I understand you are an actor and worked on Radio Luxembourg before the war. What can you tell me about commercial radio?' I thought, this is bloody mad. Why on earth would he want to know that? However, I spoke for 30 minutes, telling him everything I knew. At the end he thanked me and I left none the wiser.

"A bit later on that day I was told that I had passed the Captain's test and that I was now a full-fledged Officer Cadet. I had 20 minutes to pack before being transferred to a drifter back to Scapa Flow and then back to Pompey barracks for training. It saved my life. The Captain had sent me and 15 others he felt had officer potential off the ship before sailing into battle with the *Bismark* – the biggest and fastest battleship in the world.

"I have always believed the bravest thing to be in a war is a pacifist. I was not brave enough for that."

"It had been Churchill's idea to remove all unnecessary weight. Unfortunately they defined 'unnecessary' as including the armour-plated hatch covers on the gun hoists. The awful thing was the third salvo from the *Bismark* went straight down through two wooden decks, hit the armoured deck and because of these bloody thin hatch covers, the shell's blast just blew them in, blasted the ship's magazine and took the *Hood* to eternity. It went down in nine and a half seconds.

"Of the 1,418 crew, only three survived. Signalman Briggs, Midshipman Dundas and my messmate Bob Tilburn. Only those three and the 15 other officer candidates the Captain had sent off survived with me. I was heartbroken. It was such a dreadful thing to happen. I lost all my friends, all my mates. All of them. All the letters sent to me on the ship came back to my family marked 'the addressee of this envelope is missing presumed killed'. Everyone thought I was dead. You never really escape things like that. They stay with you all of your life."

DS: You ended up working in Naval Intelligence. Can you tell us anything about that?

"There is a lot I cannot tell you because of this thing called the Official Secrets Act. The team I worked with, the brothers in intelligence, were an amazing collection of characters. We had everything at NID [Naval Intelligence Division] from a genius university Don to a dress designer. A film director to an able seaman called Jim, who went on to become Prime Minister [Jim Callaghan]. Can you imagine it? I used to have a Prime Minister as my tea boy.

"There was a huge range of talents all being used to better protect the security of the nation – often in some very surprising ways. I did all sorts. Teaching commandos how to use escapology equipment –

1973's *Planet of the Daleks* carried a moral message about warfare that Pertwee approved of.

Jon Pertwee is reunited with "Good old Bessie" in *The Five Doctors*.

all the compasses in brass buttons, secret maps in white cotton handkerchiefs, which only showed up when you urinated on them. Pipes you could smoke that also fired a .22 bullet. All sorts of incredible things. Now that suited me perfectly, as I have always loved gadgets.

"When I was in Security Staff I used to attend meetings where Churchill would be at the end of the table and he would be smoking his cigars. At the end of the meeting I used to collect the butts and I would sell them on to the Americans for a few dollars. I was always up to dodges and wheezes. I even ended up running a rabbit export company when on the Isle of Man, whilst still doing all my official duties."

Before we moved on from discussing the war, Jon reflected on the anti-German sentiments he and his wife Ingeborg endured in the 1950s and 60s.

"Noël Coward wrote this wonderful song – *Don't Let's Be Beastly to the Germans*. Churchill loved that song and he told Noël: 'I think it is fabulous, but I want you to stop singing it. It is giving out the wrong message.' After that, the BBC banned it. Idiotic. It is one of the two times Churchill got something wrong. In the 50s, after the war, when my wife came to live in England, people were beastly to her. Kraut was the least of the things they called her.

"Even my old friend Larry Olivier would say terrible things about the Germans to her. She went through hell with it, all the terrible, ridiculous hatred of Germany, due to the war. She went through hell for me. Now, you – you look like you want to ask me a better question."

It was an obvious deflection. Years later, the experience was still very raw for Jon, and keen to pull out of this painful memory, he was happy to seek comfort in the safer territory of *Doctor Who*, prompting us to ask him about his recollection of returning for *The Five Doctors* in 1983.

"I jumped at the chance to do it, and I was quite pleased with my chunk. I missed John Levene not doing Benton, and I think some of the other ►

◄ companions were badly served. I understand John not doing it though given how little money they were paying and how poorly they used Richard Franklin and Caroline. It was a shame, though.

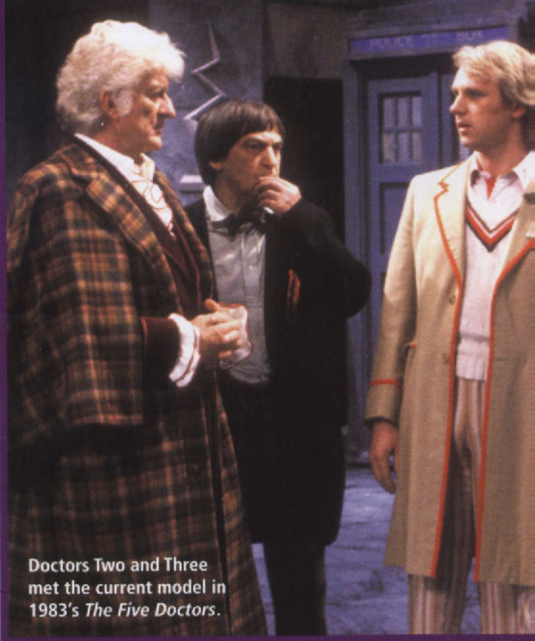
"I got on very well with [producer] John Nathan-Turner during it. He backed me when I was having a disagreement with the director. It is always important to me that you maintain the believability in *Doctor Who*. Without it, you lose the viewers. Now, the director had this business with a hang-glider to get to the tower that was key to the story. The way he wanted to do it was just not believable. I came up with a more believable and much more visual way of getting to the tower, using a wire lasso that the Doctor and Sarah would slide down, but the director just would not see the sense of it. However, John Nathan-Turner could see exactly what I was driving at, and backed me over doing it my way. It worked out much stronger for it.

"I was mindful of letting Peter [Davison] know I knew it was his show now. I remembered how I had felt during *The Three Doctors*. I was conscious that I was working as part of the new team, but of course with so many of us being mates, the director had a devil of a job to get us to stop nattering and focus at times. I slipped right back into the role and my relationship with Lis as Sarah. As soon as we were filming on location in Snowdonia, it was exactly as it had been the last time we were out in the cold getting wet in the name of travelling to some distant planet."

MA: What was it like working with a different Master after having been such good friends with Roger?

"Anthony Ainley's father, Henry Ainley, was a great actor and a very close friend of my father. In fact, Henry Ainley was my godfather, so of course I knew Anthony. However, we got into a bit of a tussle about the way of doing things and he sent me a rather stupid letter about it. Next time I saw him I said: 'Thank you for the letter. I was in the BBC Club having a drink and I showed it to a few friends and they all thought it was hilarious.' At this point, he was ashen and apologising because he knew he had made an arse of himself in this letter, so I kept on going: 'You know what the BBC Club is like, everyone was in there and so I showed it to so-and-so, who is the Head of Drama, and so-and-so...' I kept on mentioning all the names that would have caused him the most personal and professional embarrassment. Of course, I never showed the letter to anyone."

> **"During *The Five Doctors* Patrick Troughton said to me, 'Do you think they will recast *us* after we've gone?'"**


Doctors Two and Three met the current model in 1983's *The Five Doctors*.

DS: What was it like working with Richard Hurndall as the First Doctor? You had worked with him before on *Whodunnit*, what was it like working with him as the Doctor?

"Yes, you are right, I had worked with him on *Whodunnit*, and of course I had known him for years as a radio and stage actor. Like me, he had worked extensively for both the BBC and Luxembourg. I thought he was incredibly brave to take it on and I thought it was brave for John Nathan-Turner to recreate the role. William Hartnell's widow Heather had given her consent, but I still thought the fans might not like it. Now, William Hartnell was my favourite Doctor, so I was rather dubious about how he was going to do it. Rather sensibly he did not try to directly mimic Bill. That would have been disastrous.

"During filming Pat said to me: 'Do you think they will do that to us after we have gone?' It was a bloody morbid thought, but what with Richard playing Bill, it was an inescapable one. *Doctor Who* is this monster that just keeps on going. So I said to Pat: 'They might do it to you old son, but they will never do it to me. Where are they ever going to find another actor with a nose like mine?'" **DWM**

In the second part of the interview Jon Pertwee talks about leaving *Doctor Who* and his various returns to the role, his memories of Elisabeth Sladen, anger at the BBC's handling of the show and the aborted *Dark Dimension*. There are tales of Roman wrecks and how the Emperor of Ethiopia had a hand in Jon's portrayal of the Doctor. And we also make our hero cry by revealing to him the true fate of Piglet from *Winnie the Pooh*...

Young Cinema
Jon Pertwee with his son Sean in the 1970s and (right) in 1994.

© REX

MY BOY

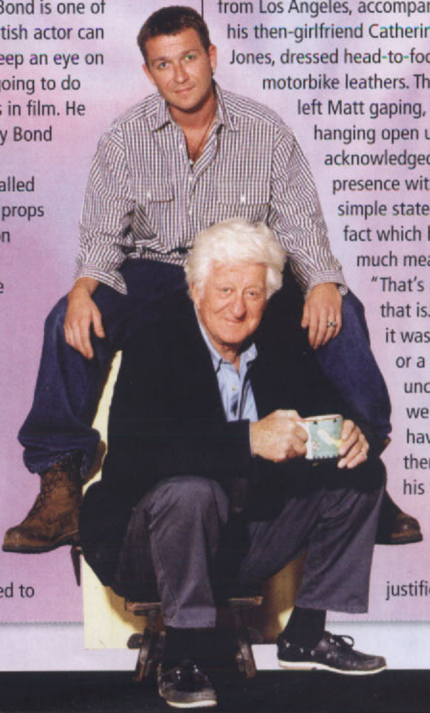
When we interviewed Jon, his son Sean had yet to make his mark in films or television, and yet his father's pride in his son's choice of career was evident throughout our conversation. He was obviously delighted that Sean had decided to continue the family tradition of acting.

"Barry [Letts] started out as an actor, and one of the reasons he is such a good producer is he understands actors having been one – his son is carrying on the line just like my boy Sean."

It was to Sean that he kept returning, unshakeable in his conviction that he was going to have a strong future on-screen.

He told us: "My son Sean is going to do movies. That is going to be his career. He was on the phone a few minutes ago, he rang from the airport. He is just back from Hollywood. He did a great film in England with Jenny Agutter down in Cornwall [*Blue Juice*] and now is already out in LA. I am so proud of him. He is going to do great things."

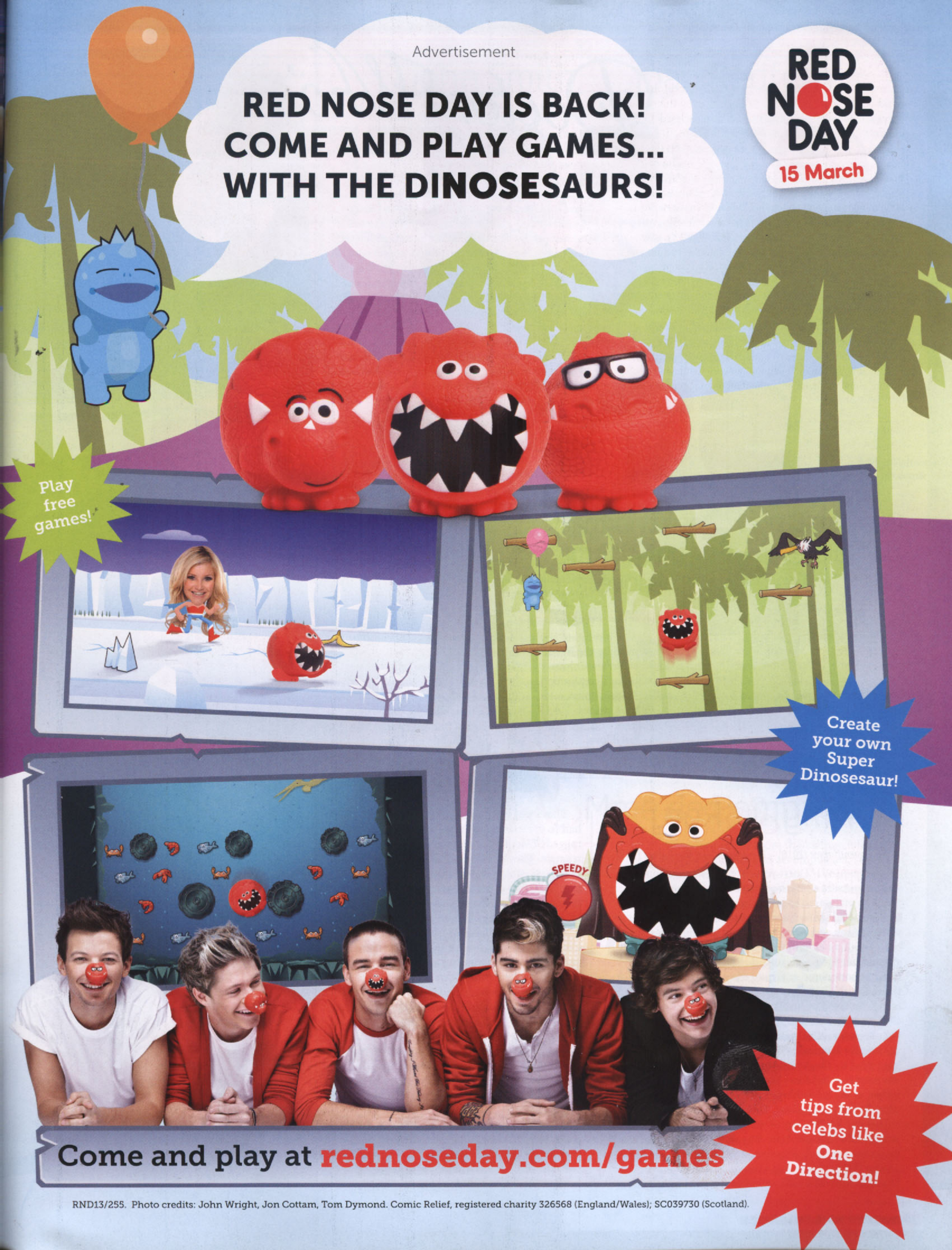
Jon's faith in his son's potential was something he frequently highlighted over the course of the afternoon: "You know [James] Bond is one of best parts a British actor can ever get. You keep an eye on my boy. He is going to do amazing things in film. He might even play Bond one day."



He even recalled bringing home props from his time on *Doctor Who* to supplement the young Sean's collection of memorabilia, including a maggot from *The Green Death* [1973].

"Now the maggots were rather good, weren't they? I managed to snaffle one for Sean. At the time he was a fan of *Doctor Who*, and had a lovely little collection of things I had picked him up from the show."

Serendipitously, our interview was interrupted by Sean's return from Los Angeles, accompanied by his then-girlfriend Catherine Zeta Jones, dressed head-to-foot in motorbike leathers. The vision left Matt gaping, his jaw hanging open until Sean acknowledged our presence with one simple statement of fact which held so much meaning: "That's my bird that is." Whether it was a warning or a boast was unclear, but we should have realised then that his father's predictions were more than justified.



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Doctor Who's GREATEST LOVE STORIES

Okay, so **DWM** doesn't normally 'do' Valentines Day, but just for once, we're feeling the love...

FEATURE BY **JONATHAN MORRIS**

Doctor Who isn't just about aliens invading the Earth and travels in time and space. It's also about love stories. Love stories about the Doctor's companions, about the Doctor himself and various women, and about the people he meets. Love stories that end in bliss and love stories that end in tragedy. Stories about understated love, about unrequited love, about unlikely love, and about uncontrollable love. In *Doctor Who*, love actually is all around...

Amy & Rory

The Eleventh Hour (2010) – *The Angels Take Manhattan* (2012)

Magic moment: "Don't you dare talk to me about waiting outside a box, because that is *nothing*, Rory, nothing, compared to giving you up."

■ For the last three years, *Doctor Who* has been the love story of Amy and Rory. More than anything else, it's been about an extremely mixed-up, prickly, passionate girl and her long-suffering, doting fiancé. And their love has conquered anything the universe can throw at them. Death? Rory has not only survived drowning and being dissolved by an Eknodine, he has survived being shot by a Silurian and erased from existence. He's been resurrected as a Nestene duplicate and waited 2000 years outside the Pandorica for Amy to recover from being shot dead by the Auton version of Rory. (Don't worry, she survived that too.) That's not the only time she's died either, as she killed herself in the Dream Lord's reality after Rory was dissolved. Given the choice, Amy would rather not live in a world without Rory. Rory's choice was no less difficult; after Amy waited 36 years for Rory to rescue her on Apalapucia, Rory had to decide between saving the Amy who had waited or to change history so that the Amy who had waited never came into existence.

That's not the only adversity they've faced. They've had to overcome Amy's hot-blooded attraction to the raggedy Doctor, the unwilling extra corner to their love triangle. They've had to deal with the trauma of having their baby stolen from them by Madame Kovarian. And they've had to overcome the greatest obstacle of all, their own stupidity, as they nearly get divorced due to each of them feeling they had let the other down in *Asylum of the Daleks*. Though an inability to communicate has been a constant fixture of their relationship, ever since it began with Amy assuming Rory was gay and Rory being terrified of Amy finding out that he fancied her. But somehow they've managed to make their dysfunctional dynamic work - mainly because no matter how much they get their wires crossed, and no matter how much pain they face, they love each other more than they can express. So when Rory decides to kill himself to create a paradox and prevent himself from becoming a Weeping Angel food source, Amy decides she will go with him. If anything sums up their relationship, that's it; Amy and Rory, locked in a loving embrace, plunging to their death. But even that wasn't the end; when a Weeping Angel sends Rory back to the 1930s, Amy makes her last choice, to follow Rory and make sure that, no matter what, they will spend the rest of their lives together.

Love theme: *Complicated*

Ooh! Matron!

John Smith & Joan Redfern

Human Nature/The Family of Blood (2007)

Magic moment: "How can you think that I'm not real? When I kissed you, was that a lie?"

■ It's taken two months, but finally the time has come for Joan Redfern to make her move. In 1914 it's not easy for a widow to ask out an eligible bachelor, and for all her hints John Smith is remarkably slow on the uptake. But eventually the penny drops, and John Smith invites her to the village dance, and kisses her after adding a sketch of her to his Journal of Impossible Things.

Because, for some reason, he keeps dreaming about another life, about a mysterious Doctor. At first Joan presumes it's wish-fulfilment, that this heroic Doctor with an eye for the pretty girls is the man John would like to be. But she begins to suspect that it is more than that, and even as she falls in love with John Smith she learns he is not real, he is the creation of the mysterious Doctor, and that she must lose him. It's beautifully written and played, as Joan starts to realise the truth, and she becomes the one who has to convince John Smith. David Tennant is never better than in the scene where Joan points out that John's history doesn't make sense and that his whole life has been a lie. That the only real thing in his life is his love for Joan and he can't even have that; to save the world he has to become a man who is lonely, who will never find happiness with Joan.

For all the Doctor's protests that John Smith lives on within him, when Smith becomes the Doctor the man that Joan loves is gone. Because John Smith is the best that the Doctor is capable of, without the darkness. One of the Doctor's hearts is broken because the love that John felt for Joan still burns inside him, but she cannot love him back. That's why he goes to see her great granddaughter before he regenerates in *The End of Time* – to find out if she ever found happiness. It's not for himself but for whichever of his hearts was the heart of John Smith.

Love theme: *Human*

Clifford Jones & Jo

The Green Death (1973)

Magic moment: "Look, will you excuse me? I do think I'm going to be wanted on the telephone."

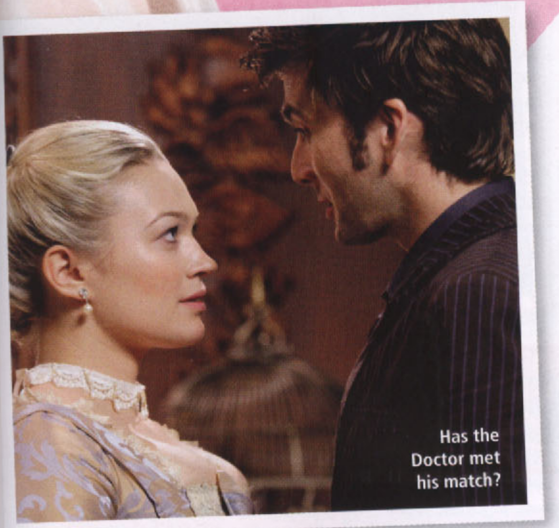
■ *The Green Death* is an astonishingly thoughtful work, not least the way it writes out Jo Grant. This is a love story, telling how Jo's new love, Cliff Jones, will be taking the Doctor's place in her life. Even before she's met him he already reminds her of a younger Doctor. Then, when she first meets Cliff, their meeting is a conscious echo of Jo's first meeting with the Doctor, as she interrupts a delicate science experiment in a clumsy rush of scatterbrained enthusiasm. There are other echoes too; when Cliff becomes infected, Jo spends hours at his bedside, just as she has spent so much time nursing the Doctor during one of his regular comas. Cliff has his own 'moment of charm' comforting Jo after the news of Bert's death, and it's Cliff, rather than the Doctor, who rescues Jo when she wanders into trouble.

It's revealing that the thought of joining Cliff's alternative community excites Jo far more than the thought of travelling to Metebelis Three with the Doctor. She still wants the thrill of adventure, but adventure with a purpose, to save the world by travelling up the amazon to find a protein-rich toadstool. But what makes this love story truly special is what it tells us about the Doctor, about the sadness and loneliness of his life as his companions grow away from him. There's a touch of jealousy about the way he tries to steer Cliff away from Jo just as they are about to kiss; but later, when Cliff proposes, he tactfully makes himself scarce.

And while Cliff and Jo head off to happier times, the Doctor drives off into the sunset – alone.

Love theme: *The Scientist*

A serendipitous encounter.


Has the Doctor met his match?

The Doctor & Mme de Pompadour

The Girl in the Fireplace (2006)

Magic moment: "I just snogged Mme de Pompadour!"

■ Before River Song there was Reinette, the first story of a romance conducted by skipping through the pages of history, and the first out-and-out *Doctor Who* love story. Yes, it may have clockwork robots and spaceships but they're just sci-fi trappings to reassure little boys that they're not watching a programme made for girls. You can't get more romantic than *The Girl in the Fireplace*. After decades of the Doctor seeming oddly asexual, he is now capable of falling in love and of physical attraction. You only have to look at his face when he notices how Reinette has grown. While the Doctor's kiss with Grace was entirely innocent, with Reinette he revels in the fact that she's grabbed him and kissed him. He's giddy with excitement. And why wouldn't he be, when Reinette is more than a match for him? She's not just beautiful and accomplished, she is quick to understand that the Doctor is stepping through chapters of the book of her life. She isn't thrown by the clockwork robots or the Doctor's ageless appearance, and when the Doctor looks into her mind, she looks into his mind just as easily and finds out more about him than he does about her. It's easy to believe that the Doctor would be happy 'stuck on the slow path' with her, and you can't help wishing that it will work out, even if you've seen the episode half a dozen times. But just as we've seen that the Doctor is capable of passion, we now see that he is also capable of having his hearts broken, as the accelerated passage of time that brought him and Reinette together also takes her away from him.

Love theme: *Time After Time* ►

'After decades of seeming oddly asexual, the Doctor is now capable of falling in love.'

The Doctor and her indoors.

The Doctor & Idris

The Doctor's Wife (2011)

Magic moment: "I just wanted to say hello. Hello, Doctor. It's so very, very nice to meet you."

■ The love story of the Doctor and Idris is, of course, the love story of the Doctor and his TARDIS, the rackety old Type 40 he stole from Gallifrey all those years ago. But after all those references to the TARDIS being 'alive', *The Doctor's Wife* is the pay-off. For the first time, the TARDIS can speak, its matrix – or 'soul' – having been stuck in the body of Idris, a human living in a junkyard outside of time and space. Now at last it can say all the things it's ever wanted to say. We learn that the TARDIS doesn't perceive time linearly, with past, present and future all mixed up, and that it can archive control rooms that haven't been created yet. We learn that the first thing the Doctor ever said to the TARDIS was that she was the most beautiful thing he had ever known, and that when he's on his own, he calls her 'sexy'. We learn that, as far as the TARDIS is concerned, she stole the Doctor, deliberately leaving her door unlocked so that he would steal her to leave Gallifrey; we learn that she finds it hard to tell apart the various 'strays' the Doctor travels with; we learn that she has been guiding the Doctor's seemingly haphazard travels for all these years.

While it places the whole history of *Doctor Who* in a new context, it doesn't undermine it. In fact, it's so true to the original, magical ethos of the show's earliest years that it feels like it was planned all long. It's not just a *Doctor Who* love story, it's a love story *about Doctor Who*, about the Doctor and his TARDIS and the romance of his travels in time and space.

Love theme: *You're Beautiful*

Pete Tyler & Jackie Tyler

Father's Day (2005), *Rise of the Cybermen/*
The Age of Steel (2006), *Doomsday* (2006)

Magic moment: "But you're dead. You died 20 years ago, Pete."

■ Looking at Pete and Jackie as a couple in 1987, you wouldn't think theirs was a great love story. In fact, you'd have been surprised if they'd lasted more than a year. Pete can't do right for doing wrong, he's a failure as a businessman and Jackie is convinced he's being unfaithful. When Pete is killed in a road accident (averting a wound in time and saving the world in the process) it looks like that's the end. It would take a universe-shattering event to bring them back together and fortunately that's exactly what happens.

20 years later, and Jackie remembers Pete with more fondness than she showed him at the time, but has started seeing other men – notably Howard, Rodrigo and Billy Croot. So you can imagine her surprise when the two Cybermen that are attacking her are shot dead by her late husband, who's arrived from a parallel universe. It's one of the greatest moments of *Doctor Who*, overshadowed by Rose's departure, but in its way, utterly touching and beautiful. Pete and Jackie have both seen each other die in their own realities, and now they've been given a second chance. It's a combination of the domestic and the absurdly space-operatic, and it's uniquely, heartrendingly *Doctor Who*.

Love theme: *Unbreak My Heart*

"Oh, just carry on. It's good enough for Lady Di."

David Campbell & Susan

The Dalek Invasion of Earth (1964)

Magic moment: "Well, I'm giving you that, Susan. I'm giving you a place, a time, an identity."

■ The saying goes that the way to a man's heart is through his stomach. The same, it seems, holds true for female Time Lords, because food is the key to David's seduction of Susan. After all, what is the first thing they say to each other? He asks her what can she do, and she replies "I can eat." So David goes out and brings her apples – which in Dalek-occupied London is harder than it sounds. Later, he invites Susan to help rebuild the Earth and she answers 'yes' without thinking. But the key moment comes when David brings Susan a fresh fish, which he dangles on her neck after creeping up on her. Despite the fact that this is clearly not the time for practical jokes (what with them being in a wood hiding from the Daleks), Susan finds it funny and a passionate clinch ensues. That's love for you, as the Doctor is quick to notice.

Ultimately it's the Doctor who makes Susan's decision for her. When he hears David tell Susan that he loves her and Susan reply that she loves him, the Doctor closes the TARDIS doors on her so she no longer has to choose. The Doctor is heartbroken, but for Susan this is just the beginning of a new life.

Love theme: *Suzy-Hang-Around*

IS SHE REALLY GOING OUT WITH HIM?

As well as all the obvious love stories that have graced *Doctor Who* over the years, there have also been numerous romantic sub-plots which have been a little more ambiguous in nature. Where the relationship itself is implied, not so much by what is said, but what is left *unsaid*, and by the actors' performances. The classic examples being the romances of Dassuk and Venussa in *The Ark* (1966) and Leo Ryan and Tanya Lernov in *The Wheel in Space* (1968); in both cases the relationship isn't mentioned in the script but exists because the actors decided to make their characters flirtatiously tactile with each other. Similarly, the evident chemistry between Tom Baker and Lalla Ward during the filming of *City of Death* (1979) suggests that the Doctor may have been particularly fond of the second Romana, probably.

There's also an element of wish-fulfilment to it too. We'd like to think that Ian and Barbara got together after they had left the Doctor, and that Ben and Polly also made a go of it, and we finally got our wish in the *Death of the Doctor* (2010) instalment of *The Sarah Jane Adventures*, which established that Ian and Barbara got married and became professors in Cambridge, and that Ben and Polly moved to India to run an orphanage. However, it seems we will never know whether Lieutenant Jeremy Carstairs settled down with Lady Jennifer Buckingham after the events of *The War Games* (1969); (it's possible, though, that they may have had a grandson who became a colonel with UNIT, and another grandson who became the Head of Research at the Nuton Power complex. After all, there is a conspicuous family resemblance).

The Doctor and Romana.

The wedding of River Song.

The Doctor & River Song

Silence in the Library/Forest of the Dead (2008) onwards

Magic moment: "You've got all of that to come. You and me, time and space. You watch us run!"

■ The Doctor and River's love story had ended before it began. Literally. The first we – and the Doctor – knew of their relationship was when they met at the Library and River died. The last time she'd met him was at the Singing Towers of Darillium. Before that, she was pardoned of killing the Doctor and met him in New York. Before that was the crash of the *Byzantium*. Before that, the Pandorica opened. Before that, River escaped Stormcage to visit the Doctor in Utah. Before that, she went to Demon's Run. Before that, she was imprisoned at Stormcage for apparently killing the Doctor. Before that, she married him. Before that, she was recruited by Madame Kovarian. Before that, she enrolled at Luna University. Before that, she gave up her regenerations to save the Doctor. Before that, she tried to kill the Doctor with the poison of the Judas Tree. Before that, she regenerated, having been shot by Hitler. Before that she grew up with Amy and Rory. Before that, she regenerated in New York. Before that, the Silence placed her in an orphanage in Florida. Before that, she was kidnapped by Madame Kovarian. Before that she was born at Demon's Run, and before that she was conceived in the TARDIS by her parents, Amy and Rory. To put it simply: the Doctor and River's love song has a melody that hits all the right notes... but not necessarily in the right order.

Love theme: *If I Could Turn Back Time*

The Doctor & Rose

Rose – Doomsday (2005-2006),
The Stolen Earth/Journey's End (2008)

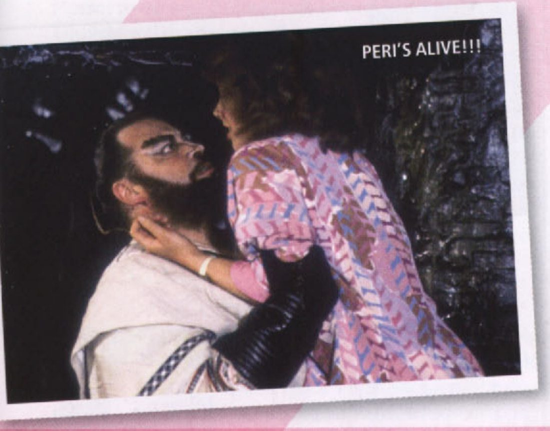
Magic moment: "And I suppose... if it's one last chance to say it... Rose Tyler..."

■ When *Doctor Who* returned in 2005, it was the story of Rose Tyler. It was the story of how Rose fell for the Doctor and how the Doctor fell for Rose. Although there are moments between Rose and the Ninth Doctor – Rose flirtatiously asking whether he 'dances', for instance – it's not until he regenerates that things get serious. Rose and the Doctor spend whole stories delighting in each other's company, almost to the point that they seem complacent – but that's the whole point. Pride comes before a fall. In *School Reunion* Sarah warns Rose that one day the Doctor will break her heart and leave her, but Rose refuses to believe it. By *The Impossible Planet* she's so in love with the Doctor she jokes (in a way that isn't joking at all) about them settling down together. And by *Fear Her* she's convinced that nothing will ever break them up. It's all part of the build up to the events of *Doomsday*, where Rose ends up trapped in another universe, leading to the most heartbreaking farewell scene of them all. Of course, it wasn't *quite* the end, and Rose would return and eventually get her own (half-human) Doctor, but that doesn't detract from the power of the moment where Rose tells the Doctor's projection that she loves him, and he begins to say it back.

Love theme: *Never Tear Us Apart*

"I love you."
"Quite right, too."

'In *School Reunion* Sarah warns Rose that one day the Doctor will break her heart and leave her...'



PERI'S ALIVE!!!

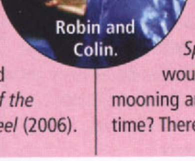
King Yrcanos & Peri

The Trial of a Time Lord (1986)

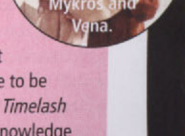
Magic moment: "What is that? 'Love'?"

■ Considering how loud and unreserved King Yrcanos is, his courtship with Peri is remarkably subtle. The first hints come when they rest in the tunnels of Thoros Beta to eat some flay-fish; when Peri comforts Yrcanos' equerry Dorf, it sends the king into a brief jealous rage. It's only when they are imprisoned together that romance starts to blossom, as Peri confides in Yrcanos that she's missing being with people she loves, prompting Yrcanos to wax lyrical about the afterlife. Something has happened, something that means that when they are parted, Yrcanos' farewell of "Die well, my lady" is more heartfelt, and that when he gets the chance, Yrcanos is determined to rescue his 'Bride to be'. Despite the evidence seen at the Doctor's trial, Peri was indeed saved by Yrcanos, and became his warrior queen. The irony being that after travelling with the most explosive and bombastic of Doctors, she should end up marrying someone even *more* rambunctious and outrageous. Of one thing we can be sure; their life together isn't going to be quiet.

Love theme: *Just Can't Get Enough* ►



Robin and Colin.



Mykros and Vena.

There have also been a number of homosexual couples in *Doctor Who* over the years; not explicitly stated, of course, but what else are we to infer when Guiliano refers to Marco as his 'companion' in *The Masque of Mandragora* (1976)? Or the obvious affection between Amelia Rumford and Vivian Fay in *The Stones of Blood* (1978), sharing a cottage and a disparaging attitude to the male gender? Or Australian backpackers Robin Stuart and Colin Frazer spooning in their sleeping bags in *Arc of Infinity* (1983)? Or Gilbert M and Joseph C, running away together in a spaceship at the end of *The Happiness Patrol* (1988)? There might also have been something going on between Ricky Smith and Jake Simmonds in *Rise of the Cybermen/The Age of Steel* (2006).

Similarly open to interpretation have been the various *Doctor Who* 'workplace romances'. I can't be the only one to suspect there is something going on between the President of Earth and General Williams in *Frontier in Space* (1973); why else would she put up with him mooning around the office all the time? There's also Morgus, who's chosen to have a deliberately small elevator fitted, so he can share intimate moments with Krau Timmin in 1984's *The Caves of Androzani*; how much greater her betrayal if they were also lovers?

By way of contrast, there have been several couples that seem so utterly lacking in passion it's hard to believe they are romantically linked. Kimus and Mula in *The Pirate Planet* (1978), for instance, seem to have more interest in K9 than for each other, while Jondar and Areta in *Vengeance on Varos* (1985) just seem embarrassed to be in each others' company. But the least convincing couple have to be Mykros and Vena from *Timelash* (1985), who barely acknowledge each other's existence. Or perhaps that makes them the most convincing couple of all?

A QUESTION OF LUST

Of course, not every moment of ardour in *Doctor Who* is the product of true love. When Cassandra – in the body of Rose Tyler – grabs the Doctor and snogs his face off in *New Earth* (2006) it's pure lust. And it made a nice change for the Doctor to be the one fending off unwanted advances, as that has usually been the preserve of his female companions. For a while it seemed that Peri couldn't step out of the TARDIS without having some alien sleazeball slavering after her; Sharaz Jek claimed he couldn't live without her beauty, while Jobel and the Borad's motives were much less wholesome. At least Shockeye only wanted to cook her and then eat her; quite what Mestor the slug intended boggles the mind.

But while Peri had her work cut out dealing with gastropods that found her strangely pleasing, she wasn't the most lusted-after of the Doctor's companions. That unpleasant honour falls to Barbara Wright. To be fair, Leon Colbert's advances were (ostensibly) noble, and Ganatus was a charmer, but the same can't be said for Vasor the fur trapper, the Emperor Nero and El Akir. Maybe it was her backcombed hair, maybe it was her cardigan, but there was something about Barbara that drove men wild. No wonder Ian couldn't resist accompanying her to that junkyard; it was only his bad luck that it turned out to be one of the most disastrous dates in history.

Barbara: irresistible

Kazran & Abigail

A Christmas Carol (2011)

Magic moment: "We've had so many Christmas Eves, Kazran. I think it's time for Christmas Day."

■ Every *Doctor Who* love story to sparkle out of Steven Moffat's keyboard has a four-dimensional twist, and in this case, it's that Kazran and Abigail fall in love over the course of six Christmas Eves – but while this is six years for Kazran, it's seven continuous days for Abigail, as after each one she is returned to cryogenic storage. It's also seven continuous days for the Doctor, in his role as time-travelling matchmaker. The Doctor is determined to give Kazran a chance to change his ways. Thanks to the Doctor, Kazran has his past re-written to include a whirlwind romance with Abigail, flying across the rooftops in a shark-drawn sleigh, visiting the Great Wall of China, Egypt, Paris, New York and Frank Sinatra's hunting lodge. But Abigail is terminally ill and soon all but one of her remaining days have been used up. Kazran can't face reviving her; thanks to the Doctor, he is no longer heartless but heartbroken. The Doctor finally pulls Kazran out of the dark by showing his young self what the future holds, and Kazran is changed enough to agree to awaken Abigail. The last we see of them, they are enjoying a sleigh-ride together on what will be the last day of her life.

Love theme: *Lonely This Christmas*

The Doctor & Martha

Smith and Jones – Last of the Time Lords (2007)

Magic moment: "You had to, didn't you? Had to go and fall in love with a human. And it wasn't me."

■ Some of the greatest love stories are about unrequited love; after all, it's relatively easy to love someone who loves you back, but to love someone who doesn't register the way you feel about them, someone who you can never tell how you feel out of fear of losing them, that takes *real* love. It's painful, and it's destructive, and it's heartbreaking to watch. Why couldn't the Doctor return Martha's affections? Why did he have to raise her hopes by kissing her in *Smith and Jones* and suggesting they share a bed in *The Shakespeare Code*? She may pretend not to be interested, but it's obvious from the way she looks at him, the way she reacts whenever he brings up Rose. Worst of all, when he becomes John Smith in *Human Nature*, he *still* doesn't look twice at her. This is the final straw for Martha; after the events of *Last of the Time Lords*, she can, at last, move on; first she's engaged to Tom Milligan, and then she marries Mickey Smith. Martha Jones – not prepared to be second best.

Love theme: *I Know Him So Well*

'The Doctor seems tempted by the thought of retiring with Cameca...'

The Doctor & Grace

The *Doctor Who* TV Movie (1996)

Magic moment: "Good! Now do that again!"

■ Before the Doctor staggered into her life, Grace Holloway was in a bad way. Her boyfriend, Brian, had finally left her for good (after repeated threats) after she had to abandon an opera date. But then the Doctor appeared, full of the joys of life and a broken length of surgical probe. After a walk in the park and a few words about warm Gallifreyan nights, they are sharing their first kiss. For the Doctor, it's an innocent expression of delight at remembering who he is and some well-fitting shoes, but for Grace, it's something far more sensual. The Doctor sweeps her off her feet – and onto a motorbike in a race against time. With the Earth saved, and fireworks exploding to celebrate the year 2000, the Doctor asks Grace to join him on his travels. She answers by asking him to stay with her, even though she knows he never will, so their next kiss is a kiss goodbye. But the Doctor has given Grace back her dreams.

Love theme: *Two Hearts*

Billy & Delta

Delta and the Bannermen (1987)

Magic moment: "I can't condone this foolishness, but then, love has never been known for its rationality."

■ There is no greater testament to the power of love than that demonstrated by Billy the motor mechanic. Some men might think twice when the girl they've been serenading turns out to be an alien queen. Some men might have reservations when she turns out to be a single mother. Some men might consider being the last of her species, pursued across the galaxy by the genocidal Bannermen was a bit too much baggage. But not our Billy. When he sat down to dinner with Delta at the Shangri-La, he knew she was the one. Soon he was serenading her, and taking her and her pea-green progeny on a tour of local beauty spots. This is more than enough to win Delta over; it's not every day someone subjects themselves to alien infant formula in the hope that they'll mutate into the same species as you at the risk of their own life. Fortunately for Billy, it seems to work out, and they depart to rebuild the race (which means plenty of you-know-what). But spare a thought for poor young Ray; it can't do much for a girl's self-esteem when the boy you love chooses an extra-terrestrial over you.

Love theme: *Love Changes Everything*

Craig Owens & Sophie

The Lodger (2010)

Magic moment: "I love you, too, Craig, you idiot!"

■ Craig and Sophie love each other. That's obvious to everyone. Except Craig and Sophie. They're friends who enjoy each other's company, and evenings of pizza-booze-telly, but neither of them can quite pluck up the courage to make the first move. So instead they potter along, joking about 'settling' for each other. Until the Doctor turns up and sticks a sonic screwdriver into the works. Seeing Sophie admiring the near-naked Doctor and giving him air-kisses rouses his jealousy. The possibility of Sophie leaving to look after monkeys puts his fear of losing her into stark relief. But it takes the threat of a homicidal spaceship killing Sophie and all humanity to finally make Craig declare his love to Sophie – and seal the deal with a kiss.

Love theme: *Then I Kissed Her*

The Doctor & Cameca

The Aztecs (1964)

Magic moment: "Oh, sweet-favoured man, you have declared your love for me, and I acknowledge and accept your gentle proposal."

■ Consigned to the Garden of Peace, the Doctor's interest in Cameca is initially entirely prosaic. But his charm offensive backfires when Cameca mistakes his intentions as romantic, particularly when he offers to make her a cup of cocoa as a token of his esteem. The Doctor becomes accidentally betrothed to Cameca, but nevertheless he seems to be genuinely tempted at the thought of them retiring to tend a garden together. In the final episode of *The Aztecs*, rather than discarding her token of love for him, the Doctor recovers it from the tomb and takes it with him.

Love theme: *It's Never Too Late to Fall in Love*

Donna & Lee McAvoy

Forest of the Dead (2008)

Magic moment: "I made up the perfect man. Gorgeous, adores me, and hardly able to speak a word."

■ Donna Noble hasn't been lucky in love. Her fiancé, Lance, was only interested in dosing her coffee with Huon particles for the Racnoss. As for his replacement Shaun, well, if Wilfred Mott is to believed, Donna is 'making do', though a winning lottery ticket may help things along. No, the true love of Donna's life was Lee McAvoy, an easy-going man with a stammer she met in the computerised reality of the Library. Within minutes they were married and had two children. It was all too good to be true, and certainly too good to last. When Donna returned to reality she could only conclude that she'd imagined him. The truth, though, was that Lee was real, and really *did* adore Donna, but just as he was struggling to call out her name, he was cruelly teleported away. If only he'd just shouted, "Oi! You!"

Love theme: *Don't Stop Believin'*

Bellboy & Flowerchild

The Greatest Show in the Galaxy (1988)

Magic moment: "Deal with me as you dealt with Flowerchild!"

■ At the Psychic Circus, Bellboy was responsible for the robot clowns and Flowerchild made the kites. They were happy... for a while. As we join the story, the lovers are making a desperate bid for freedom; but Flowerchild is killed by one of Bellboy's robots. Tortured and on the brink of insanity, he uses the robots to end his pain. *Doctor Who*'s darkest and most harrowing love story.

Love theme: *I Am Not a Robot*

Elton & Ursula

Love & Monsters (2006)

Magic moment: "Don't touch me! Oh, Elton, I'm so sorry. You can't touch me..."

■ Love stories don't come much stranger than that of Elton and Ursula. Brought together by a shared fascination for the Doctor (having got in touch over the internet) they immediately hit it off, but would they ever have declared their love for each other if it hadn't been for the malign influence of Victor Kennedy? If Elton hadn't found himself in the firing line of Jackie Tyler's seduction technique, would he have realised that Ursula was the girl he really wanted to be with? And if Victor hadn't threatened Elton, would Ursula ever have revealed her love for him? As is so often the case, just as they were about to get it together and go for a Chinese at the Golden Locust, tragedy struck. Ursula was maliciously abzorbed (along with another couple-who-never-made-it, Mr Skinner and Bridget). For a while, it looked like Elton had lost Ursula, as her face dissolved into a paving slab, but the Doctor came to the rescue, allowing them to cement their relationship forever.

Love theme: *Turn to Stone*

Tremas & Kassia

The Keeper of Traken (1981)

Magic moment: "If all the stars were silver, and the sky a giant purse in my fist, I couldn't be happier than I am tonight."

■ Poor Kassia. The day she and her beloved Tremas get married, the Keeper of Traken turns up, not only stealing her thunder, but announcing that Tremas will be his replacement, condemned to sit in an *art nouveau* throne controlling the Union's power source for the rest of his life. Faced with the prospect of their life together being cruelly taken away, Kassia could be forgiven for allying herself with the Melkur when it offers to save her husband. She will do anything – even covering up the Melkur's murders – unaware of the final twist of cruelty that it has planned for her. She will be able to save Tremas – but only by taking his place as Keeper. They will never be together, and an even more terrible fate awaits Tremas...

Love theme: *I Only Have Eyes for You*

Stott & Della

Nightmare of Eden (1979)

Magic moment: "I knew it was him looking at me. In the Eden picture, someone staring out."

■ The story of Stott and Della has all makings of a great love story – except it's missing one crucial thing. At the outset of the story Della believes that the love of her life, Stott, is dead, having been mortally mauled by a Mandrel. Even though she's caught glimpses of him in the Eden projection, she's convinced herself she is seeing things, such is her state of denial. It's been even harder for Stott, looking out at Della; he's even considered committing suicide. And yet, with all this build-up, we never get to see the moment that Stott and Della are reunited. Surely we could have had a scene of Della waking up in the medical bay with Stott at her bedside, offering her a glass of lucozade? I'm sure, given the circumstances, they would have embraced with a passionate ferocity that would have put even the Mandrels to shame.

Love theme: *Back for Good*

Sally Sparrow & Larry Nightingale

Blink (2007)

Magic moment: "Pants?"

■ There is absolutely no wish-fulfilment element to the relationship between Larry and Sally. He's a bit of a geek, an unshaven Shaggy from *Scooby Doo*-type who works in a DVD shop, and who spends his spare time on internet forums. And she is Sally Sparrow, the most gorgeous girl in the universe, self-assured, smart and so utterly un-geeky she only owns 17 DVDs. But, from the very first moment that Larry walks into the kitchen naked, Sally has a sneaking affection for him. That doesn't stop her from flirting with Billy Shipton (how many broken hearts has this girl left in her wake?) and it takes a whole year, and a brief meeting with the Doctor to provide a sense of closure, before she is willing to take Larry in hand. But these two nominal lovebirds are clearly meant for each other, even if their surnames do sound like an ITV drama series.

Love theme: *Angels* ►

Sally Sparrow: Happy as Larry.

LOVE AT FIRST SIGHT

Given the limited time and opportunity, it is hardly surprising that *Doctor Who* romances tend to be on the rapid side, with couples often meeting, exchanging longing looks and deciding to settle down together within the space of a single adventure (which may only take place over a few hours). King Yrcanos certainly didn't waste any time when it came to wooing Peri, and the Doctor and Grace Holloway saw fireworks after spending barely half a day together. But more remarkable still are those relationships which seem to happen virtually instantaneously, where the force of attraction is so strong that the couple has hardly been introduced before they're strolling off into the sunset together. Such whirlwind romances do tend to stretch credibility – and cynically-minded viewers may conclude that one, or both, of the participants are a bit 'easy' as a result.

But let's *not* be cynical. There's actually something rather endearing about the way Ping Cho falls for Ling Tau in *Marco Polo* (1964), and the way Malcolm Wainwright immediately sets his cap at Kathy Nightingale in *Blink* (2007). It's a pity that Ace's burgeoning romances with Sergeant Mike Smith (in *Remembrance of the Daleks* (1988)) and Captain Sorin (in *The Curse of Fenric* (1989)) were both so brief and tragic (she clearly has a thing for soldiers, although judging by her flirtation with Sergeant Leigh her chat-up lines are so cryptic that even the Ultima machine couldn't decode them).

Ace and Sorin.

More recently, John Riddell and Queen Nefertiti found love in the face of adversity in *Dinosaurs on a Spaceship* (2012); unfortunately by the time the episode was broadcast evidence had come to light that Nefertiti did *not* mysteriously disappear but in fact remained in Egypt ruling with her husband Akhenaten until his death. But Vicki's lightning liaison with Troilus in *The Myth Makers* (1965) played equally fast-and-loose with matters of historical accuracy, as the story of Troilus and Cressida (Vicki's new name given to her by King Priam) is actually not part of the legend of Troy but dates from the twelfth century. So clearly love is no respecter of established historical fact.

Leela and Andred.

But *Doctor Who*'s most infamous case of instantaneous attraction has to be that of Leela and Andred in *The Invasion of Time* (1978) where, despite having barely spoken a word to Andred during the course of the story, Leela decides to stay with him on Gallifrey. One can only conclude that love blossomed off-screen while the Doctor was out cold, or that Leela's amorous faculties were still addled from being subjected to the pacifier in *Underworld* (1977) which caused her to make doe-eyes at Orfe.

Greg Sutton & Petra Williams

Inferno (1970)

Magic moment: "Well, if you really want to show your gratitude, there are one or two things."

■ You can't fight destiny. That's the story of Greg and Petra, the love sub-plot of *Doctor Who*'s precursor of *Sliding Doors*. On 'our' Earth, or on a version of Earth where Britain is ruled by a fascist organisation of monocular monomaniacs, the story is the same; Greg is brought to the Inferno Project as an expert on drilling, and slowly works his way through Petra's hard, frosty crust. When all hope is lost, they can't help reaching out to each other. But while, in the parallel Earth, Greg and Petra are doomed to be engulfed by lava, on 'our' Earth their prospects are a little more propitious. In fact, they'll probably get on like a house on fire.

Love theme: *Burning Love*

'The greatest love of Jack's life has to be Ianto.'

Some people were very cross about this...

Captain Jack & everyone

Various (2005-2011)

Magic moment: "Don't forget me."

■ Captain Jack has never suffered a shortage of romance in his life. His good looks, charm and seemingly bottomless amorous appetite means that it might be quicker to list all the people in *Doctor Who* and *Torchwood* he *hasn't* had an affair with. For all we know, he had a one night stand with the Servo Robot from *The Wheel in Space*. But the greatest love of Captain Jack's life has to be Ianto Jones, the coffee-brewing, waistcoat-wearing, Cyberwoman-smuggling Torchwood agent who tragically breathed his last in Jack's arms. But his memory – and, inexplicably, his Cardiff shrine – live on.

Love theme: *Anything Goes*

Seth & Teka

The Horns of Nimon (1979-80)

Magic moment: "The Nimons are finished. Seth defeated them. I knew he would!"

■ Teka's faith in Seth never wavered. Despite the fact that they had been sent to Skonnos as a sacrificial tribute, she was convinced that Seth would find some way of defeating the Nimon (and couldn't stop bringing it up in conversation, much to his embarrassment). Even when Teka was consigned to the Nimon larder she never lost faith. And so, when Seth came to her rescue, Teka concluded that he had defeated the Nimon. Never mind the Doctor and Romana; as far as Teka was concerned, Seth was the hero of the hour, and she was going to make damn sure everyone heard about it.

Love theme: *Holding Out for a Hero*

Za & Hur

100,000 BC (1963)

Magic moment: "Now you are Leader. You are as strong as the beasts."

■ Back in the stone age, there was scant opportunity for romance. The rule of the Tribe of Gum was simple; whichever man can make fire will become the leader and be given Horg's daughter Hur as his 'wife'. Hur wants this to be Za but Za doesn't have the secret of fire, while Kal, an interloper in the tribe, courts popularity by bringing in fresh meat. But Hur remains true to Za and, with a little help from the Doctor, has Kal banished.

Love theme: *Stand By Your Man*

Davitch Pavale & Female programmer

Bad Wolf/The Parting of the Ways (2005)

Magic moment: "Am I supposed to say, when this is all over, and if we're still alive, maybe we could go for a drink?"

■ Sometimes the timing is all wrong. Davitch has been working at the Game Station for years. He only joined so he could be near to his beloved. But despite repeated invitations to spend their spare time together she's always turned him down. Only when they're both about to be exterminated does she finally warm to him, and by then, of course, it is far too late.

Love theme: *Never Let Her Slip Away*

Lt Andrews & Claire Daly

Carnival of Monsters (1973)

Magic moment: "John and I thought we'd take a turn around the deck."

■ When the *SS Bernice* was captured by the Miniscope, Lieutenant Andrews and Claire Daly found themselves trapped in a nautical Groundhog Day, doomed to forever turn down the offer of a cocktail from Major Daly to instead walk around the decks, discussing the merits of musicals (she's a big fan of Fred Astaire, he thinks they're a lot of nonsense). They were finally freed from the time-loop, but we never found out whether they parted or coupled when they reached Bombay.

Love theme: *You Spin Me Right Round (Like a Record)*

Altos & Sabetha

The Keys of Marinus (1964)

Magic moment: "The man who loves me cannot betray me."

■ Sent by Arbitan to recover the keys to the conscience machine, Altos and Sabetha were ensnared in the Morpho brains' hallucinogenic velvet web. Yartek, leader of the alien Voord, somehow manages to detect that Altos is in love with Sabetha (despite Altos not having shown the slightest interest in her previously); he must have an antennae for these things.

Love theme: *You Never Can Tell*

LOVING THE ALIEN

The *Doctor Who* universe is an extremely broad-minded place. If gender, age, mortality, being from different periods of history, or even being in entirely the wrong universe is no obstacle to love, why should the species barrier be any different?

As we've already seen with Billy and Delta, so long as both parties look more or less human it would seem to be the case that anything goes. You can have humans forging romantic relationships with Argolins (Hardin and Mena in *The Leisure Hive* (1980) clearly have a history, and a future, together). You can have humans interbreeding with Cat People (Thomas Kincaid Brannigan and Valerie in *Gridlock* (2007)), giant wasps (Clemency Eddison and Christopher the Vespiform in *The Unicorn and the Wasp* (2008)) and no doubt Bannakaffalatta the Zocci would, given the chance, have found some kind of bliss with Astrid Peth (*Voyage of the Damned* (2007)). You can even have somebody falling in love with a disguised segment of the Key to Time, as in the case of Merak and Princess Astra in *The Armageddon Factor* (1979) – although one wonders whether their offspring would resemble the contents of an ice tray.

You see, with these cosmically cosmopolitan couplings, the trick is not to think about them too hard. The love felt by a Dalek android (Professor Edwin Bracewell) for a girl (Dorabella) that it remembers from a stolen memory implanted into its electronic brain may be authentic enough to prevent it exploding (*Victory of the Daleks* (2010)) but let's not think about what will happen when he finally catches up with her and she finds herself being courted by a one-handed robot with a brass torso. (He would stand a better chance on Penhaxico Two, where the ladies are very fond of metal.) Similarly, we should draw a diplomatic veil over precisely how much 'nefarious excitement' was shared by Scaroth, the last of the Jagaroth, in his guise as Count Scarlioni with the Countess (*City of Death* (1979)). Let's just assume their chateau had separate bedrooms and Scaroth was happy to delegate his domestic responsibilities to their butler Hermann.

Madame Vastra and Jenny.

The point is, even the most unlikely couples can get it together, and there can be no better example of this than Madame Vastra and her wife Jenny Flint (*A Good Man Goes to War* (2011)). Vastra is a green, scaly Silurian from prehistoric Earth while Jenny is a cockney. It's the ultimate upstairs-downstairs relationship; one of them has spent her life on the surface, while the other has spent millions of years buried underground. One of them has an extendable tongue and is quite happy to eat human beings, while the other *is* a human being. In fact, the only thing they have in common is that they're both Victorian crime-fighting lesbians. Somehow they make it work, and if *they* can make it work, so can anyone.

HAVE YOU EVER NEEDED SOMEONE SO BAD?

The unhappy tale of Martha Jones demonstrates that sometimes the most heartbreaking love stories of all are those about unrequited love, about frustrated hopes that can never be. Usually, it's because the girl has fallen for the villain of the piece; maybe he's simply stringing her along because she's useful to him, as in the case of Count Grendel and Madam Lamia in *The Androids of Tara* (1978) or Kane and Belazs in *Dragonfire* (1987) for whom he had 'former feelings'. Maybe he's just not interested, as in the case of Jobel and Tasembeker in *Revelation of the Daleks* (1985). Maybe he is unaware that he *is* the villain, as in the case of Professor Yana and Chantho in *Utopia* (2007). But in all these cases, unrequited love never ends well; Grendel sends Lamia to her death, Kane kills Belazs, Professor Yana becomes the Master and kills Chantho, and Tasembeker stabs Jobel with a syringe in a jealous rage and gets exterminated for her trouble.

More touching, though, are the love stories that never quite got started. Jamie managed to get a goodbye kiss from Samantha Briggs when she left him in 1967's *The Faceless Ones*; a year later, he gives Victoria a single kiss when she breaks his heart by leaving in *Fury from the Deep* (1968). Their final scene together, sitting in the garden, is one of the most poignant scenes the show has ever had, followed by a dialogue-free scene as Victoria waves the Doctor and Jamie goodbye on the beach (which now brings to mind the similar scene where Rose and the Doctor part company in *Doomsday* (2006)).

Tegan and Marriner.

The other great unrequited love story is that of Marriner the Eternal and Tegan in *Enlightenment* (1983). Marriner starts the story as a blank, but finds himself fascinated by the contents of Tegan's mind. As he puts it, she's "not like any ephemeral he's ever met before." It's an uncanny, submissive form of obsession. It's not love; it's something clinical, devoid of emotion, culminating in a fabulous scene where he tells Tegan "You are life itself. Without you I am nothing." When she asks him if he means he's in love with her, he doesn't even understand the concept. But for all its creepiness, you can't help feeling sorry for Marriner when Tegan finally rejects him because there is something innocent, almost childlike, in the way he pursues her. I just don't recommend using his chat-up lines.

Prince Reynart & Princess Strella

The Androids of Tara (1978)

Magic moment: "If only she were real, I'd marry her."

■ Everyone's in love with someone on Tara. Reynart's in love with Strella, Strella's in love with Reynart, Madam Lamia's in love with Count Grendel and Count Grendel is in love with Count Grendel. Admittedly the real Reynart and Strella never meet until the end of the story, but with so many doubles of Strella available, it's a sign of his true love that he still wants the one who does nothing but sit around sewing tapestries all day.

Love theme: *You're The One That I Want*

Sir Robert & Lady Isobel

Tooth and Claw (2006)

Magic moment: "Don't think of me, just go!"

■ As Lady Isbobel had been taken hostage by the Brethren, Sir Robert had no choice but to co-operate with their plan to lure Queen Victoria to Torchwood House so that she could become the next host of the werewolf infection. In the end, Sir Robert gave his life defending his queen, so that his wife could remember him with honour, and by creating a top-secret organisation named after his house.

Love theme: *I'd Do Anything for Love (But I Won't Do That)*

John & Carol

The Sensorites (1964)

Magic moment: "Can you imagine what it's like being in love with someone, to look at them, to see them and know they've been destroyed?"

■ Over the course of the story, John and Carol undergo a transformation. At the beginning, Carol is in suspended animation, while John skulks in the shadows, whimpering, as his hair turns grey. By the end of the story, John has been restored to full mental health and dark hair while Carol has had a complete make-over. After all she's been through you can hardly blame her.

Love theme: *No Matter What*

Laszlo & Tallulah

Daleks in Manhattan/Evolution of the Daleks (2007)

Magic moment: "Laszlo? Oh, what have they done to you?"

■ It's the classic *Phantom of the Opera* tale, the story of a New York city showgirl and her stage-hand boyfriend who has been transformed into a pig slave. But he still leaves a rose on her dressing table, and despite his snout and tusks, Tallulah never stops loving him. Aww.

Love theme: *Never Gonna Give You Up*

Thara & Vana

The Krotons (1968-69)

Magic moment: "Vana, you're all right now. You're home."

■ When the announcement comes that Vana is to become a companion of the Krotons, Thara can't believe his ears. He begs Vana to run away with him, but she reluctantly submits herself to the dynatrope. But Vana vows to always remember her. Gond, but not forgotten.

Love theme: *Baby Come Back*

Hal Korwin & Kath McDonnell

42 (2007)

Magic moment: "I love you."

■ Realising that her husband has been killed and re-animated by a living sun, and that she was responsible, McDonnell decides that the only course of action is to lure him into an airlock, and to eject them both into space.

Love theme: *You Are My Sunshine*

Oscar Botcherby & Anita

The Two Doctors (1985)

Magic moment: "Please take care of my beautiful moths."

■ Oscar has done pretty well to catch Anita, his 'dark-eyed naiad'. He's not the most masculine of men and his idea of a fun day out is to wander the countryside killing butterflies. But she clearly sees something in him, and is devastated when he gets pinned like one of his moths.

Love theme: *Stuck on You*

'Noah' & Vira

The Ark in Space (1975)

Magic moment: "It's over, Vira. You and I are alive again."

■ After 'Noah' has nearly completed his transformation into a Wirrn, we learn from Vira that they had been 'pair-bonded' for life on the new Earth. Just for a moment her facade wavers as she permits herself a moment of grief.

Love theme: *Self Control*

Tony Mack & Nasreen Chaudhry

Hungry Earth/Cold Blood (2009)

Magic moment: "I've got what I was digging for."

■ Just like Greg and Petra, it was an ill-fated project to drill into the Earth that brought Tony and Nasreen together, with a moment of passion in a besieged church. After Tony became infected by a Silurian sting they decided to join the Silurians in hibernation, to start a new life.

Love theme: *How Deep is Your Love*

Arthur Terrall & Ruth Maxtible

The Evil of the Daleks (1967)

Magic moment: "Arthur! What's the matter?"

■ Ever since he returned from the Crimea, Ruth's fiancé Arthur has been behaving oddly. He's become cold and belligerent, and has begun wearing an enormous cravat. The Doctor soon discovers the reason – a Dalek control device attached to Arthur's neck. Freed from Dalek influence, Arthur and Ruth depart faster than you can say 'irrelevant sub-plot'.

Love theme: *My Ever Changing Moods*

The Brigadier & Doris

Battlefield (1989)

Magic moment: "Exactly how far are you intending to go, Doris?"

■ The love affair between the Brig and Doris has always been shrouded in mystery. In *Planet of the Spiders* (1974) we learned that she gave him a watch "to mark her gratitude." But what for...?

Love theme: *Mysterious Girl*

COUNTDOWN TO 50

DWM counts down to the 50th anniversary of *Doctor Who* this November, with its season-by-season celebration...

Grace (Daphne Ashbrook) finds favour with the Doctor (Paul McGann).

MAKING MAGIC

After a long absence, the Doctor returns to television, regenerating for the seventh time in an American-set television movie...

FEATURE BY **JACQUELINE RAYNER**

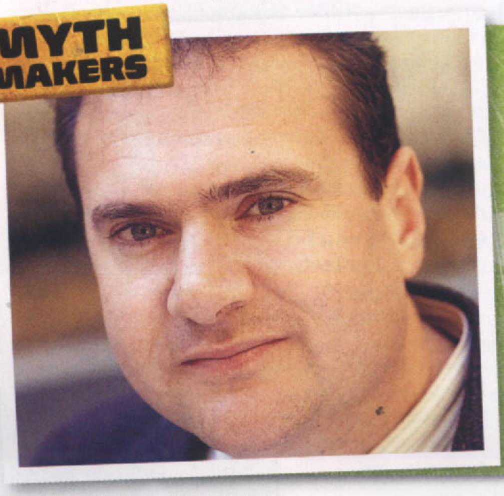
THIS ISSUE THE TV MOVIE (1996)

The producer of the TV Movie, Philip Segal, was a lifelong fan of *Doctor Who*. However, he felt that it taken the wrong direction in the 1980s, and in bringing the series back to television, he wanted to take the show back to basics and return to its original spirit.

But just what *is* the spirit of *Doctor Who*? Many commentators across the years have tried to pin it down, usually unsuccessfully. In the end, it always comes down to the show's 'indefinable magic'. But let's have another go, anyway. And where does the modern person go for information on anything? Wikipedia, of course! This is the opening paragraph of Wikipedia's article on *Doctor Who*:

'*Doctor Who* is a British science-fiction television programme produced by the BBC. The programme depicts the adventures of a Time Lord – a time travelling, humanoid alien known as the Doctor. He

MYTH MAKERS



PHILIP SEGAL

PRODUCER

Essex-born Philip Segal emigrated to America as a teenager. After studying film at university, he moved into television production, working on shows including *SeaQuest DSV*. Having been a fan of *Doctor Who* since he was a child, Segal soon began trying to get the rights to make the programme. He had been critical of the way the programme was being made in the 1980s, and wanted to take it back to something more resembling its original form. In the early 1990s, with Segal now working for Amblin, negotiations with the BBC began.

In 1995, Philip Segal left Amblin, taking his *Doctor Who* project with him. He approached British actor Paul McGann to audition for the role, and was successful in persuading him to take part. The *Doctor Who* television movie was eventually made as a co-production between BBC Worldwide, Universal and Fox in early 1996. Although the film was seen by over nine million viewers in the UK, it was not a big success in America, thus scuppering plans for any sequels. Segal had hoped the film would spawn a new television series; when this didn't happen he reluctantly abandoned his further plans for *Doctor Who*.

Segal has since continued to have a successful television career, executive-producing many shows with a special focus on reality television and documentaries. His continued interest in science-fiction could be seen in the series *Mutant X* and Gene Roddenberry's *Andromeda*, as well as the semi-scripted reality show *The Colony*, in which participants were tested on their survival skills in a post-apocalyptic world.

MEMORABLE MOMENTS

"We don't have time for that. We've got to get moving on this."
She's doing an operation in a ballgown! Go go Grace Holloway! Gorgeous, clever and stylish too. (Next week: Grace washes the car dressed as a flapper.)

"I haven't got any brakes!"
Why has this gag never been done before?! A motorcycle drives into the TARDIS and keeps going for some distance before turning and driving out again. Brilliant.

"I always dress for the occasion."
Wow. That's a dress and a half. The Master – never knowingly understated. You have to admire a villain who stops to get changed halfway through his evil plan.

"I am the Doctor!"
"Good! Now do that again!"
The kiss. Hated by many – but oh, you grumpy people, let's not deny the Doctor this expression of *joie de vivre* just because it involves locking lips with a human.

Chang Lee (Yee Jee Tso), servant of the Master.

explores the universe in his 'TARDIS', a sentient, telepathic time-and-space-travel machine that flies through the time vortex. Its exterior appears as a blue British police box, a common sight in Britain in 1963, when the series first aired. Along with a succession of companions, the Doctor faces a variety of foes while working to save civilisations, help ordinary people, and right wrongs.'

How far does the TV Movie tick these boxes? That first sentence is the trickiest as we're talking about an American production set in America and filmed in Canada. But the producer, director and writer are British, the star is British, and there is at least one reference to cups of tea. Oh, and it's a BBC co-production, so I think we're okay there. It's definitely about a Time Lord, because it tells us so in the opening lines, and a quick count finds ten mentions in all – and if that's not enough, those swirly seal decorations demonstrate either that he comes from Gallifrey or he has *really* fond memories of his visit to Voga.

I've often bemoaned the fact that before 2005 *Doctor Who* used time travel very little in its plots. It's the method of getting to the adventure, rather than being part of the adventure. That's not a complaint that can be levelled at the TV Movie. While I'm not precisely sure how its particular timey-wimey stuff works, it's undoubtedly a major part of the episode's resolution, being responsible for stopping the Earth's destruction and bringing Grace and Chang Lee back to life. Okay, so it may not make *complete* sense, but I like Grace and Lee so I'm not going to complain (and while we're here, let's note that they tick the 'succession of companions' box too).

Is the Doctor a humanoid alien? He's humanoid and half-human, but even half-human makes him half-alien and he does repeatedly insist "I'm not human! I'm not human!" And he should know.

STAR PERFORMANCE

PAUL McGANN
THE DOCTOR

In the 1980s Joe, Paul, Mark and Stephen – *aka* the McGann brothers – became the biggest Liverpudlian foursome to hit the entertainment world since The Beatles. Of the four of them, it is probably Paul, the second eldest, whose career has been most celebrated. His talent for acting was discovered at school, and on the advice of his ex-teacher he left his job in a shoe shop to study at RADA. He first came to national fame when he took the lead role of Percy Toplis in the acclaimed but controversial World War I drama *The Monocled Mutineer* in 1986, and his fame spread even wider the next year when he starred with Richard E Grant in the cult British movie *Withnail and I*.

Already a well respected name in both film and television, by the early 1990s it looked as though Paul McGann would become bigger than ever when he was cast as Sharpe in the eponymous drama series based on Bernard Cornwell's books set in the Napoleonic Wars. However after only a small amount of filming, a football injury led to the actor having to leave the role. *Sharpe*'s loss was *Doctor Who*'s gain. McGann would have continued in the role of the Eighth Doctor had a television series been commissioned off the back of the TV Movie, but in the end he was only the Doctor for a single story – and, in fact, for only about three quarters of that.

Nevertheless, Paul McGann won the hearts of many fans even in such a short time, and has gone on to appear in over 60 *Doctor Who* audio adventures for Big Finish Productions. His younger son, Jake McGann, joined him in several stories playing the Doctor's great-grandson Alex Campbell. McGann has continued to have a highly successful and varied career in television, in film and on stage.

> **'The television movie has everything that *Doctor Who* is supposed to have. Daleks! 13 lives! Regeneration! Two hearts! Long scarf! Jelly babies!'**

The TARDIS is referred to as a "sentimental old thing," and while the time vortex isn't mentioned as such there's temporal orbit which sounds similar enough. There's a stunningly gorgeous TARDIS interior and a carefully crafted police box exterior.

Does he fight foes? Of course he does! Next to the Daleks, the Master is surely *the Doctor Who* foe. And it has the righting wrongs and helping and saving civilisations stuff, although whether Earth in the Year 2000 is worthy of 'civilisation' status is another argument entirely.

So, according to Wikipedia, the TV Movie has everything *Doctor Who* should have. In fact it has more! Daleks! 13 lives! Regeneration! Two hearts! Long scarf! Jelly babies! It is so full to the brim with *Who*-goodness that it's starting to overflow.

But... is all of that *really* the spirit of *Doctor Who*?

Did the original programme have any of it? Quick comparison – and for fairness, let's take another story that's set in North America, *The Aztecs*.

It doesn't really tick many of the boxes. No Time Lord, not much TARDIS (it's just the transport), no multiple lives, multiple hearts or regenerations, no Gallifrey, no long scarves or jelly babies. There isn't really a foe, and there's no succession of companions, just the ones he's always had. The Doctor doesn't even go around helping people. He certainly doesn't save any civilisations. The most we can say is that it's a British science-fiction television programme produced by the BBC, but then so was *Captain Zep – Space Detective* so that doesn't help a lot.

I think we're back to 'indefinable magic'.

Oh no, hang on! *The Aztecs* and the TV Movie *do* have something in common! The Doctor gets engaged to a human – the Doctor kisses a human! Hurrah! We've discovered something at last. That must be the true original spirit of *Doctor Who*! Goodness me. All these years *Doctor Who* has simply been about getting off with girls. And none of us ever noticed. **DWM**

CHRIS

EMMA

MICHAEL

WILL

THIS ISSUE EPISODE 725 - SMITH AND JONES

RHINOS VS VAMPIRES!

Well... *a* vampire, anyway. The Time Team – along with new companion Martha – are whisked away to the moon, where justice will be served...

COMPILED BY **PAUL LANG** | ARTWORK BY **ADRIAN SALMON**

It's all-change for the Time Team this month. There's a new face in the TARDIS, and a new home for Will, who beams with pride as he greets Emma, Michael and Chris at the well-appointed front door.

"Ooh, it's lovely!" coos Emma.

"Did you build those yourself?" asks Chris, surveying the handsome pair of bookcases that stand before him, groaning with *Doctor Who* delights.

"Yes," says Will, "I wanted to get The Collection on display as soon as possible."

"Let me just inspect your Target books before I sit down," teases Michael. Everyone laughs. But suddenly, Michael isn't laughing.

"Will?" he says, all colour draining from his face. "About these *New Adventures*."

"Yes?" asks Will. "What's the problem?"

Michael turns away from the bookshelf, covering his eyes. "Oh, it's all wrong, Will. All wrong. *Zamper* is next to *White Darkness*. There's a copy of *The Scales of Injustice* in between *Warchild* and *Sleepy*. And I can't even see *So Vile a Sin*."

Will chuckles, nervously. "Sorry, Michael. We've just thrown them on there straight out of the packing boxes, haven't had time to put them in order yet. It's been tricky enough, cross-referencing the DVD collection with the spreadsheet and..."

LIKE THAT? WATCH THIS!

Check out the Doctor's first trip to the Moon in 1967's *The Moonbase*...

MICHAEL SAYS: For any future instances of upside-down rain it's lucky that by 2070 there's a Moonbase containing the Gravitron, a powerful device which controls the weather on Earth. The stressed crew of the Moonbase don't have to worry about suffocation, instead they're suffering from a mysterious illness... It's not long before the Doctor realises his old enemies the Cybermen plan to take control of the Gravitron and use it to conquer Earth!

It's a real shame that only two of the four episodes of this story survive in the archives, but it's still a treat for fans of the Second Doctor – in particular for Troughton's marvellous, character defining speech about fighting the evils of the universe.

Michael has to sit down. "Do you think you could sort them out now?" he asks.

Chris and Emma look on in amusement as Will starts to shuffle the books around.

"Do you want me to look up the right order on the Internet?" asks Emma.

"That won't be necessary," replies Will, crossly.

Some time later, with Michael's equilibrium restored, the Team settle down for *Smith and Jones*. As the titles roll, Emma produces a bottle of tequila and four shot glasses from her handbag. The others regard these with interest.

"Fresh start, no pre-titles scene. Interesting!" says Chris. "And who's this Freema Agyeman lady?" he wonders, as an unfamiliar name whizzes out of the time tunnel. We're about to find out, as Freema appears on screen for the first time as marvellous Martha Jones, a young woman sorting out some family issues on the phone as she walks down a busy street.

"This has a hint of *Rose* about it," notes Will. "The London streets, family life and mobile phones..."

Michael nods. "I like this opening," he says. "We get a real sense of Martha. She's got a lot of family and they seem to have a lot of troubles. I've never had two calls at once on my phone. I'm not popular."

We soon meet Martha's sister Tish, brother Leo, mum Francine and dad Clive, and the Team like them all. Well, almost. "Martha's dad making an early bid here for the least impressive acting we've seen in a while," moans Will.

"He was in *The Trial of a Time Lord*, you know," says Michael.

"That explains a lot," replies Will.

"It's very well edited," says Emma. "Fantastic pacing, whizzing through it all until the Doctor pops up from nowhere!"

Michael is delighted by our hero's sudden appearance, brandishing a tie. "I didn't expect him so soon," he says.

"It's a Time Travel Thing!" shrieks Emma in delight. "Drink!" And with that, she fills the four glasses and instructs her colleagues to down 'em.

"Blimey," says Chris, shuddering as the tequila goes down. "Let's agree right now never to try this with a Steven Moffat episode."

"That has to be the weirdest introduction to an episode the Doctor's ever had," says Will.

"It's brilliant, and I absolutely love it!" replies Emma, already sounding slightly giddy.

"She's a doctor! 'Dr Jones, Dr Jones, calling Dr Jones'," sings Will, as the others look on in alarm. Well, not quite – she's a medical student, one of several accompanying a stern-looking consultant on his morning rounds. The first patient is Florence Finnegan, a sweet old lady in a blue nightie.

"Anne Reid! Yay!" whoops Michael. "Ex-*Corrie* and *Dinnerladies*! Great actress. She was in *The Curse of Fenric*. And Roy Marsden as Mr Stoker – nice casting. Stoker's a pompous old thing, isn't he?"

Chris agrees: "Not sure that he's our antagonist though, despite how delightfully snarky he is."

"There's lots of 'What's that?' moments," says Michael. "Leather couriers, the Doctor in hospital..." Yes, the Doctor, clad in his favourite stripy pyjamas, is tucked up in bed and waiting to be seen.

"Martha's asking the Doctor about his tie business on the street earlier," shouts Emma. "Drink! More Time Travel Things!" She pours, shares and glugs.

"I love how even the Doctor isn't aware of what went on with Martha that morning," says Chris. "He's got a twinkle in his eye this episode. He knows something we don't know!"

Emma has more practical concerns. "That's a very dirty wall behind the Doctor," she tuts. "I'm not sure I approve of this hospital."

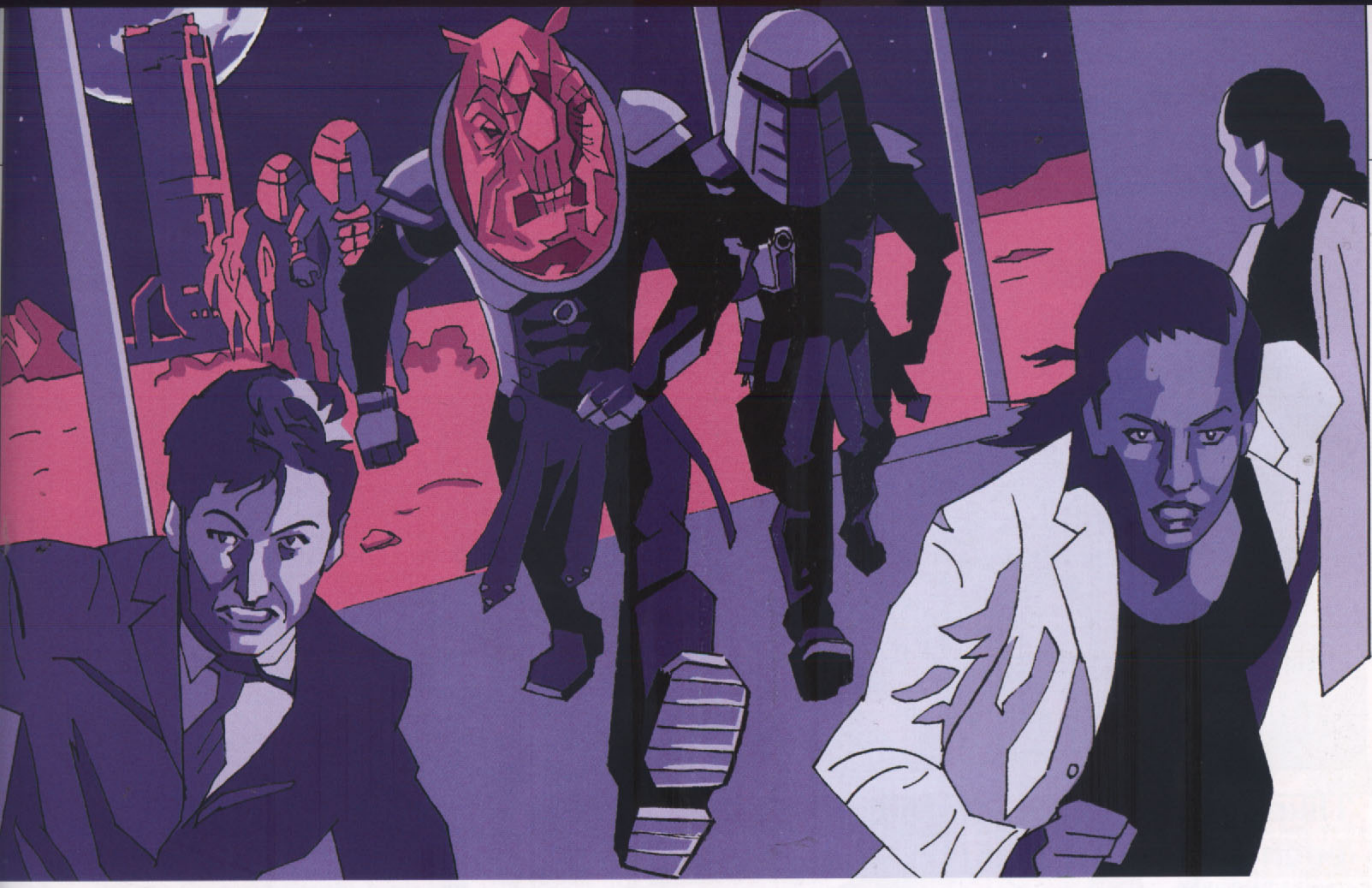
Events continue to unfold at breakneck speed, and Michael is thrilled. "Oh, I'm enjoying this," he says, as the weather around the hospital takes a turn for the worse. "Rain going up? What?! Can't wait to find out."

Martha's lunch break is rudely interrupted by violent shaking and stuff flying everywhere. When things settle, she realises it's dark outside and heads to the window to investigate.

"'We're on the BLOODY MOON!' I'm sold! She can stay," says Will.

"Amazing!" gasps Chris. "Ascending rain, a super-quick trip to space – that's how you kick off an episode."

"Cue the awful screaming extras," complains Emma.



'I am loving evil Anne Reid. Her straw is brilliant. Why don't vampires do that more often? Fitting that the victim is a 'Mr Stoker', too...' – WILL

"They look like they've been told their dinner's gone cold rather than realising they're on the BLOODY MOON. But I do love that the building's just been ripped out of the ground, though – torn water pipes and all."

As Tish looks in horror at the empty space where her sister's workplace used to be, and Florence searches for Mr Stoker, Martha is reunited with the Doctor. He's now fully clothed, in a snazzy new blue suit, and inviting Martha to join him for a look at the lunar surface. "I like seeing the Doctor warm to her," says Michael. "I couldn't have taken any moping about Rose."

Will is also warming to the new arrival. "Yay! Martha's actually been paying attention to all the alien stuff. She wasn't scuba diving!" he says.

"Drink! Mention of Freema's previous appearance in *Doctor Who*," yells Emma, as Martha reveals she had a very identical-looking cousin who died in the battle of Torchwood.

"The shared loss at Canary Wharf is a good way of creating a connection between the Doctor and Martha – and also a beautiful moment," says Will.

"That's a great response from Martha about the Doctor's name being a title to be earned," adds Emma.

Outside, something is landing. "Those are impressive spaceships!" says Will.

"The occupants are clearly some sort of military force – the ships look like enormous gun barrels," reasons Emma.

"And so phallic!" gasps Michael. "Let's hope they never team up with the Sontarans..."

Meanwhile, Florence has caught up with Stoker, and she's not just after a cosy chat. "I am loving evil Anne Reid, and her straw is brilliant," says Will. "Why do vampires not do that more often? Fitting that the victim is a 'Mr Stoker', too," he adds.

"A great little nod!" agrees Chris. "I love his book about the villainous Count Plasmavore."

There's more leather on display as dozens of troops pour out of the ships. "Seeing a group of enormous, armoured aliens marching across the Moon to the hospital foyer is brilliant," says Emma, "especially when you realise that the automatic doors probably opened straight up for them." The Doctor instantly recognises them as Judoon. But what's under those big helmets?

"Rhinos! Space rhinos! That's wonderful!" says Chris.

Emma sways slightly, sneakily downing another shot even though there are no Time Travel Things happening.

Space copper!

Chris tries to get his head round the plot. "So these rhino guys are space police, who aim to solve things quickly rather than effectively, and don't mind killing people who pose minor threats?" he summarises. "Well, our heroes are screwed!"

Our heroes seem to realise this, and bolt off down a corridor before the Judoon can get their hands on them. "I am delighted to see the Doctor and Martha running down a corridor hand in hand," says Will. "She has to be his new companion now. That's practically contractual."

Now that it's been revealed that Florence is no ordinary old dear, but rather a blood-sucking Plasmavore, it's pretty obvious who the Judoon are after. She's got a devious plan to make sure they can't identify her, though. "Having the Doctor explain the Plasmavore's scheme intercut with Ms Finnegan carrying it out is reminiscent of Captain Jack introducing the team members in *Torchwood*," says Emma. "It's a nice device."

Michael is also full of admiration. "There's not a lot of padding in this story," he says. "As soon as the Doctor talks about Florence assimilating the human blood, we see it. And when Martha doesn't believe he's alien, the Judoon prove it. Economical!"

With Florence identified as human, the Doctor must find a way to convince the Judoon otherwise. Starting with a big old snog-up. "I thought there was chemistry between the Doctor and Martha," says Emma, "but it took him a whole series before he kissed Rose! Even if this is just a clever way of confusing the Judoon scanners."

"It's rebound, I tell you. Rebound!" says Chris.

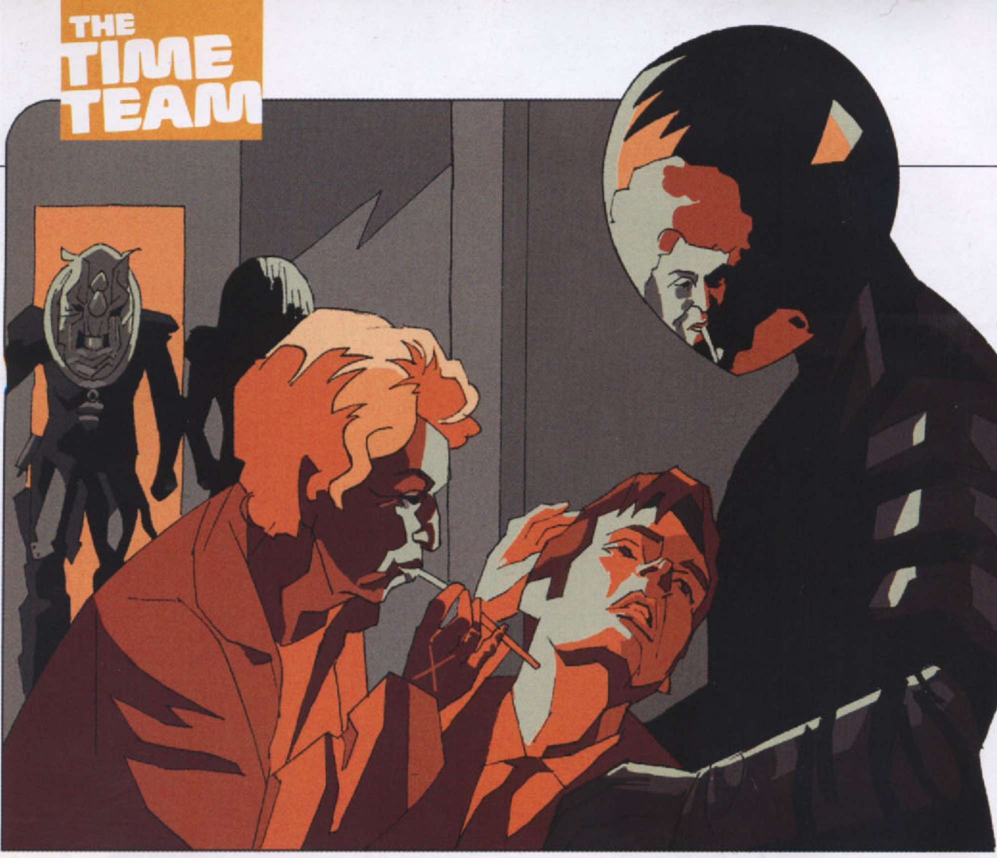
"Yeah, that kiss might have meant nothing to him, but it did to Martha," says Michael. "Oh, Doctor Who! You silly man."

Time for the Doctor to tackle Florence. "David Tennant plays this with a good balance of ignorance and silliness to offset the Doctor's probing questions." says Emma, "Flo practically trips over herself to expose her superiority."

"I love Anne Reid glibly throwing out lines when she clearly has no idea what they mean," says Michael. "This is quite old-fashioned, the way she's explaining the plot. We've not had that for a while, have we?"

And what a plot! "Big stakes for a series opener too, which is a spot-on choice," says Chris.

Emma has doubts. "I'm not entirely sure that a standard MRI scanner could destroy half the Earth's population," she says. "And I still don't know how anything has power. Even if there was a back-up generator there wouldn't be enough energy to run the equipment." The rest of the team look at her a bit funny. "Sorry, sorry!" she says, defeated. "I'll suspend logic! And pour another drink!" ►



'I like the idea of an intergalactic police force, even if it is staffed by bondage rhinos...' - EMMA

Elsewhere, Martha has come face-to-horn with the Judoon commander, and realises the real reason the Doctor planted a smacker on her was so that his non-human DNA would trigger the scanner. "Oh, Martha's clever," says Michael. "She's bright and sparky, with sense of what's right."

By the time Martha and the Judoon find Florence, there's a slight problem: the Doctor is dead. "I know he'll be brought back to life," says Chris, "what with this being the first of a new series and all, but it's still sobering to see him lying on the floor, drained and pale." Luckily, Martha persuades the obtuse rhinos that they need to scan Florence again. Her true nature is revealed, and she's a right old cow!

"Blimey," marvels Emma, "the Judoon moved an entire hospital to the Moon and sent three ships to pick up one fairly frail Plasmavore who's killed one measly little princess? Talk about overkill!"

Speaking of overkill, Florence's cries as the Judoon carry out her death sentence raise a few eyebrows. "Okay," admits Michael, "maybe Anne Reid has gone just a little bit over the top. But I sort of don't mind."

With Florence dead, the Judoon's business is concluded - and they're off! Never mind the fact that the hospital's still on the moon, the air is fast running out and the Doctor's decidedly dead.

"Naughty Judoon," scolds Emma.

Michael is worried about how terrible the poor, dead Doctor looks. "There's a good sense of things being quite a bit more serious now as Martha fights to revive him," he says. "Mind you, the story still has an off switch. Or, at least, it's easily unplugged. A bit like in *Rose* where the 'adventure' is secondary to the business of introducing the new companion."

With the Doctor back on his feet and the MRI machine literally just unplugged, there's just the small matter of Martha - and everyone else in the hospital - having passed out from lack of air.

"I'm not sure why the Doctor's wasting his air carrying Martha - I guess he's worked out it looks really heroic. Because it does," says Michael.

"It's the bare feet that get me - very *Die Hard*," adds Emma.

Luckily, the Judoon reverse their H_20 scoop just in the nick of time, causing rain on the Moon and the hospital to return to its rightful place. And with Martha dazed and confused but very much alive, the Doctor slips off - much to the Team's fury. "No, Doctor!" wails Will. "Don't leave without her!"

Emma is also irked. "Kiss and run?" she says. "How could you, after she saved your life?"

Michael reacts differently. "I like that we stay with Martha," he says. "It's her story."

It's later that night when we catch up with Martha again, and her family are still giving her grief as Leo's birthday party descends into bitterness and acrimony. "I love a good dysfunctional family," admits Emma. "Back to reality, hey Martha?" Well, not quite - there's a familiar figure, lurking nearby.

"Okay. So is the Doctor stalking Martha? How did he know where she would be?" wonders Michael.

Emma doesn't care. "He did come back for her - hooray!" she cheers. "He needs someone with him, a bit of company, and she does deserve it." After popping off briefly earlier that morning to do his cheap tie trick ("Time Travel Thing! DRINK!"), the Doctor makes Martha an offer she's unlikely to refuse.

"He's very keen for her to come with him, isn't he?" notes Michael. "And he's being at his most charming. She's clearly getting the wrong idea."

Wrong idea or not, Martha enters the TARDIS for the first time. "Such a nice contrast to the way Donna responded to it," says Emma. "Martha's got a yearning for this kind of thing, you can see it in her eyes."

Chris is still worried about the Doctor's unresolved feelings for Rose. "He's become a proper mopey ex all of a sudden," he says. "Not sure that I like that, but I sense future drama concerning Martha's apparent affection for him."

As the credits roll, Will is first to weigh in with praise. "I loved that," he gushes. "Effortlessly introducing a new companion, loads of fun characters, emotional moments and plenty of laughs. Great way to open a new series."

"Fantastically confident and entertaining," agrees Michael. "I like Martha already, she's really earned her place in the TARDIS. Everything feels re-energised now, not something I'd even have thought necessary. Oh, and I love Martha's theme," he says.

"I liked the idea of an intergalactic police force, essentially doing what the Doctor does on an 'official' basis, even if it is staffed by bondage-rhinos," adds Emma.

Chris reckons it was a bit more for the kids this time around, "but that's never a bad thing when it comes to *Doctor Who* - it was exciting, well-paced and had some cracking dialogue."

There is further excitement at the sight of next time's witches, Shakespeare and the Globe Theatre, and still more when Emma pours a last round of drinks. Later, as Will shows the others to the door, Michael drunkenly stumbles into the beautiful new bookcases, sending all the neatly-arranged *New Adventures* tumbling to the ground. Strangely, he doesn't appear quite as concerned about what order they're in after several shots of tequila. **DWM**

AND YOU SAID...

Martha: sized up!

ANDREW CURNOW, VIA EMAIL: I love this one! It's a fun story, and having a new dynamic with Martha gives the Tenth Doctor a new lease of life. But it's Freema who really steals the show – "We're on the bloody moon!" How can you not love this girl?

ANDREW BRAZIER, VIA EMAIL: The Judoon are a great creation – their system of justice is a lot more efficient than human law.

JENNY NEGUS, VIA EMAIL: The Doctor's in the mood to find a new companion, and he's obviously after a young lady again. During the ward round, he ignores the seemingly more knowledgeable Dr Stoker and is sizing Martha up from the moment he sees her!

SIMON HICKS, VIA EMAIL: It's interesting to see that Martha is well aware of all the extraterrestrial activity that's happened recently, from the Slitheen spaceship to the Cybermen – alien invasions are now common knowledge, it seems...

DAVID TURNER, VIA EMAIL: Perhaps I'm old-fashioned, but it was a shock to hear Martha say the word "bloody". Back in the 70s, that word would have only been used after the watershed!

KATHERINE PEARCE, VIA EMAIL: This story is packed with mad ideas – a blood-sucking little old lady, a hospital on the moon, rhino policemen *etc* – but it's really straightforward to follow, and it all works.

In issue 458, The Time Team will be watching *The Shakespeare Code*, and then re-visiting New Earth in issue 459 for *Gridlock*. Email your comments to *dwm@panini.co.uk* or send them to the *Galaxy Forum* address on page 15.

CLICHÉ COUNTER

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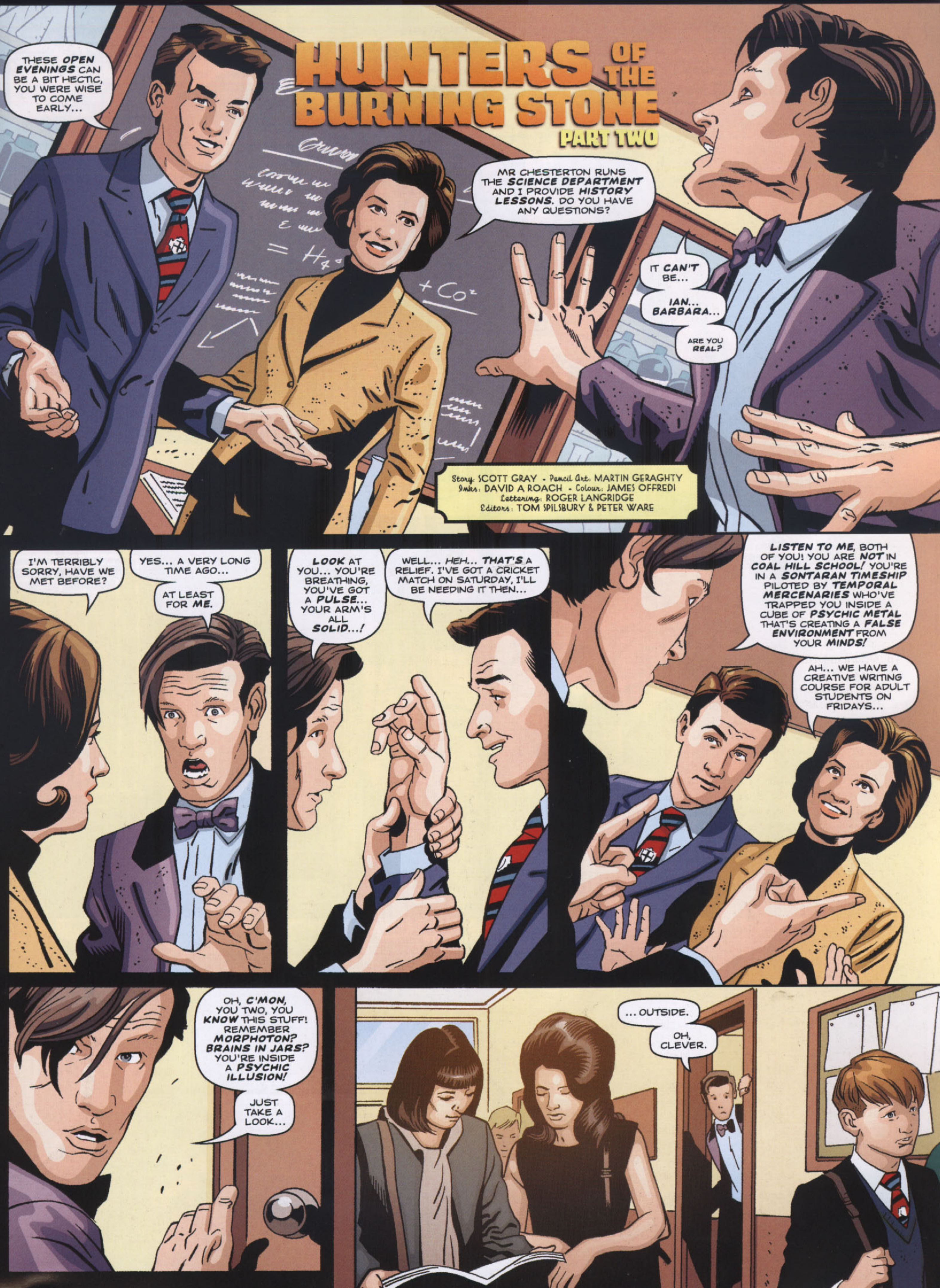
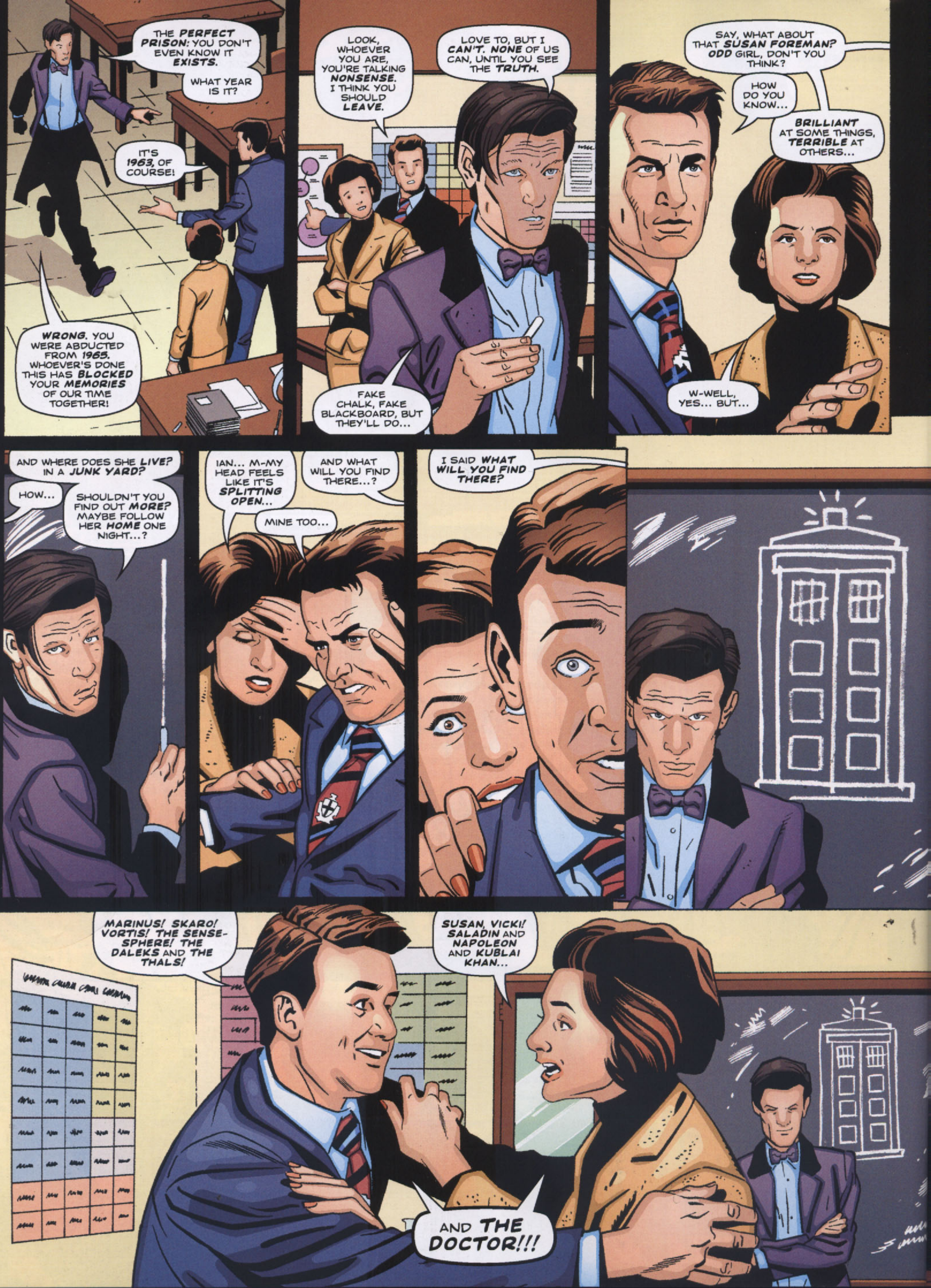
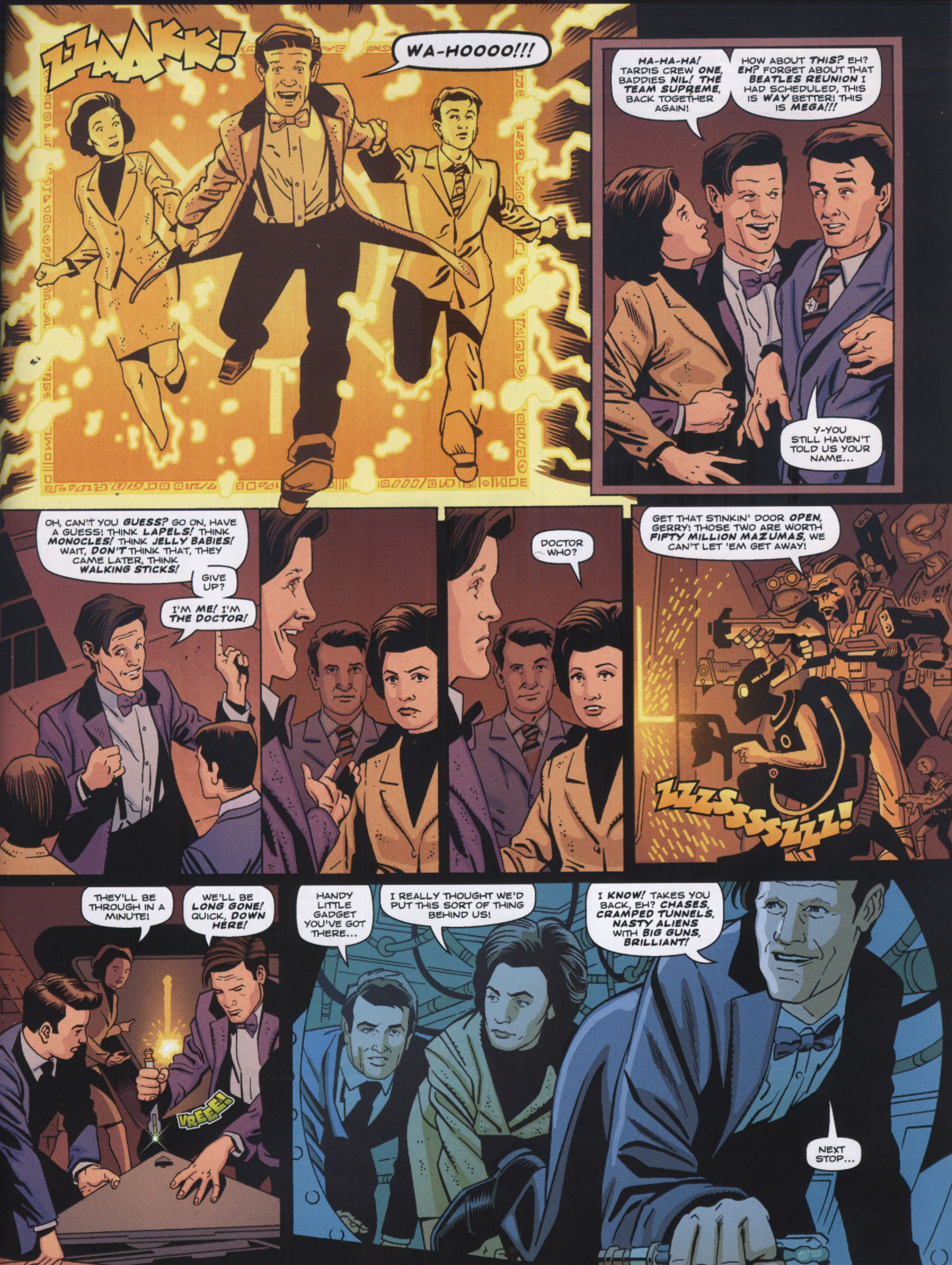
HUNTERS OF THE BURNING STONE

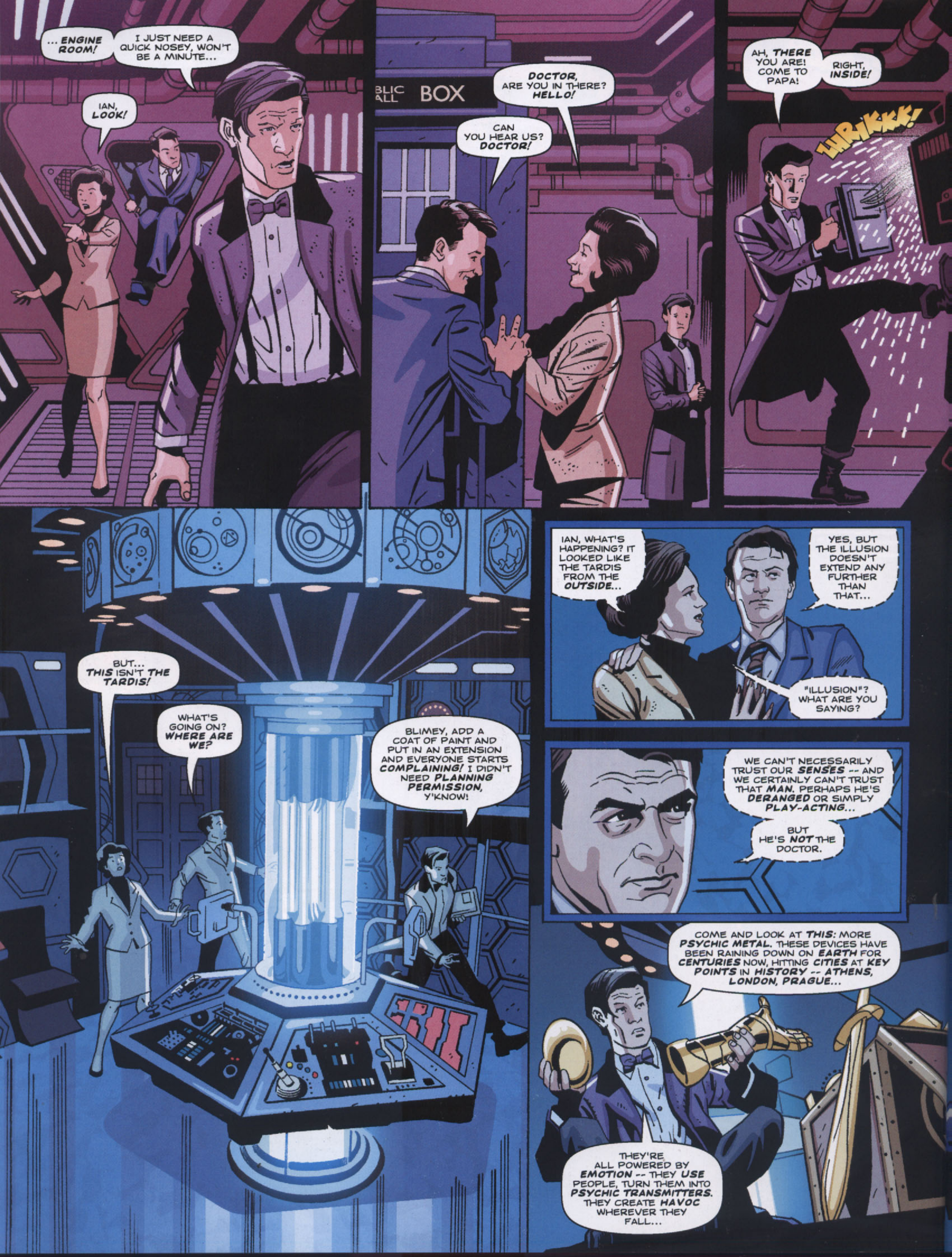
PART TWO

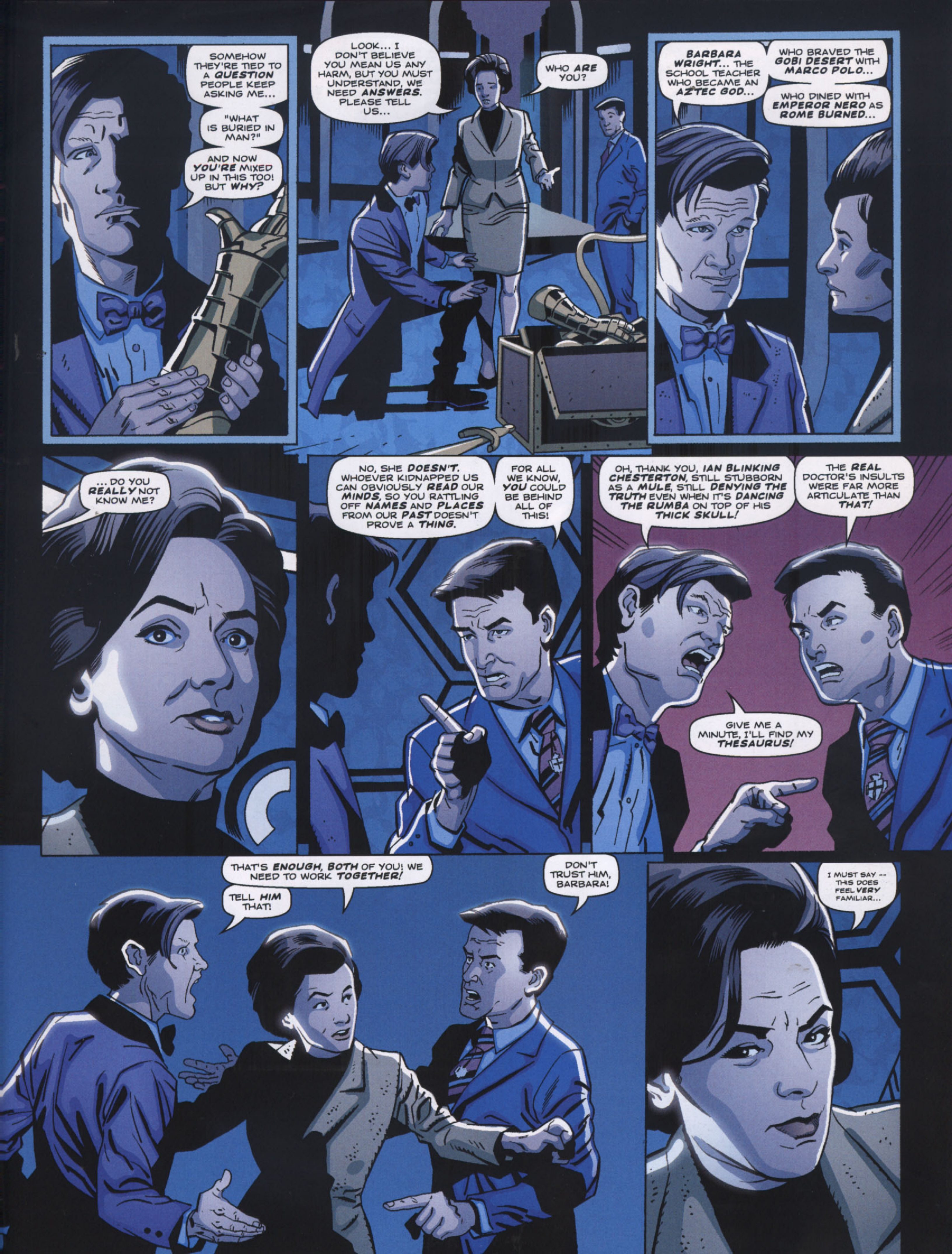
Story: SCOTT GRAY • Pencil Art: MARTIN GERAGHTY
Inks: DAVID A ROACH • Colour: JAMES OFFREDI
Lettering: ROGER LANGRIDGE
Editors: TOM SPILSBURY & PETER WARE

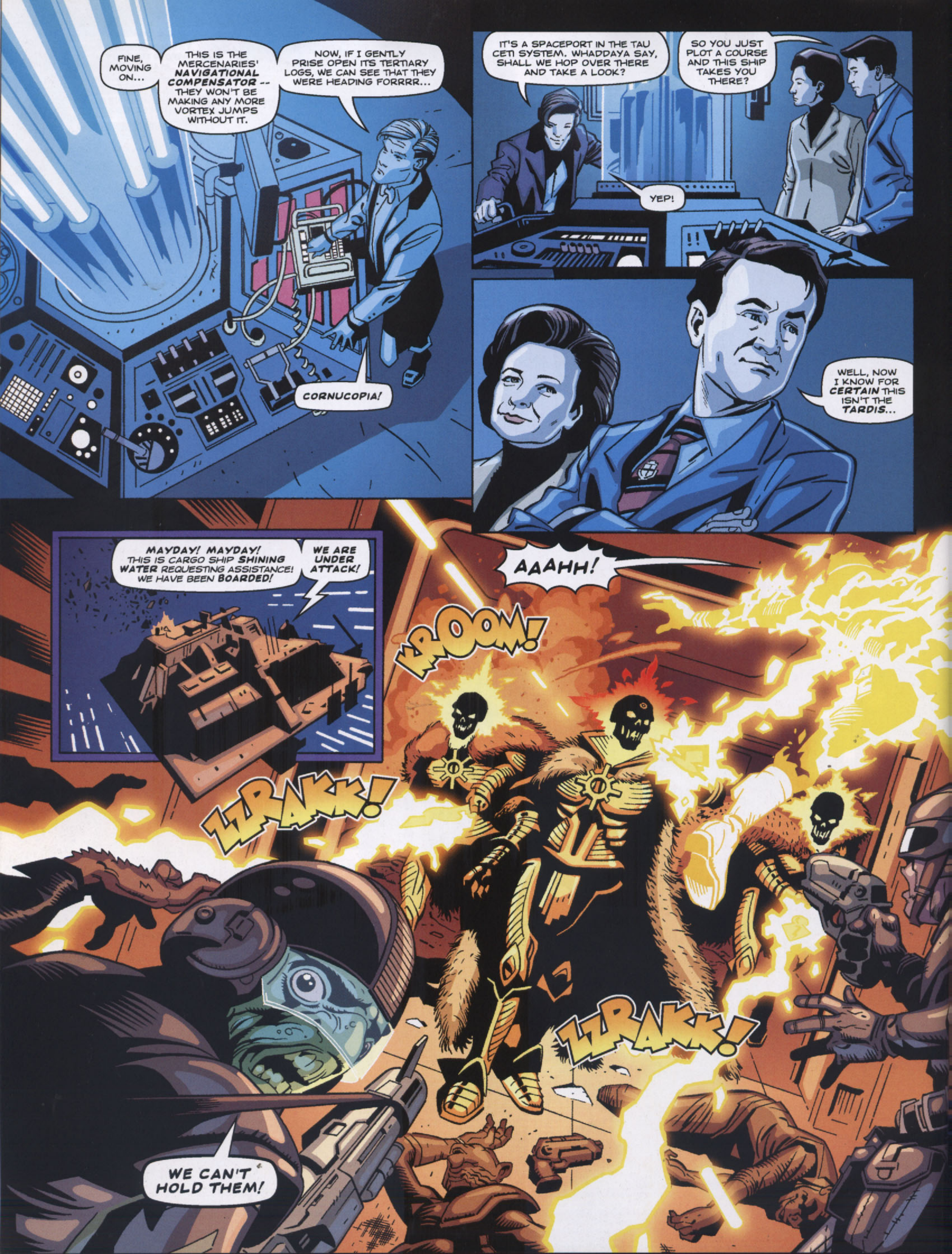

THESE OPEN EVENINGS CAN BE A BIT HECTIC, YOU WERE WISE TO COME EARLY...
MR CHESTERTON RUNS THE SCIENCE DEPARTMENT AND I PROVIDE HISTORY LESSONS. DO YOU HAVE ANY QUESTIONS?
IT CAN'T BE...
IAN... BARBARA...
ARE YOU REAL?
I'M TERRIBLY SORRY, HAVE WE MET BEFORE?
YES... A VERY LONG TIME AGO...
AT LEAST FOR ME.
LOOK AT YOU... YOU'RE BREATHING, YOU'VE GOT A PULSE... YOUR ARM'S ALL SOLID...!
WELL... HEH... THAT'S A RELIEF. I'VE GOT A CRICKET MATCH ON SATURDAY, I'LL BE NEEDING IT THEN...
LISTEN TO ME, BOTH OF YOU! YOU ARE NOT IN COAL HILL SCHOOL! YOU'RE IN A SONTARAN TIMESHIP PILOTED BY TEMPORAL MERCENARIES WHO'VE TRAPPED YOU INSIDE A CUBE OF PSYCHIC METAL THAT'S CREATING A FALSE ENVIRONMENT FROM YOUR MINDS!
AH... WE HAVE A CREATIVE WRITING COURSE FOR ADULT STUDENTS ON FRIDAYS...
OH, C'MON, YOU TWO, YOU KNOW THIS STUFF! REMEMBER MORPHOTON? BRAINS IN JARS? YOU'RE INSIDE A PSYCHIC ILLUSION!
JUST TAKE A LOOK...
...OUTSIDE.
OH, CLEVER.

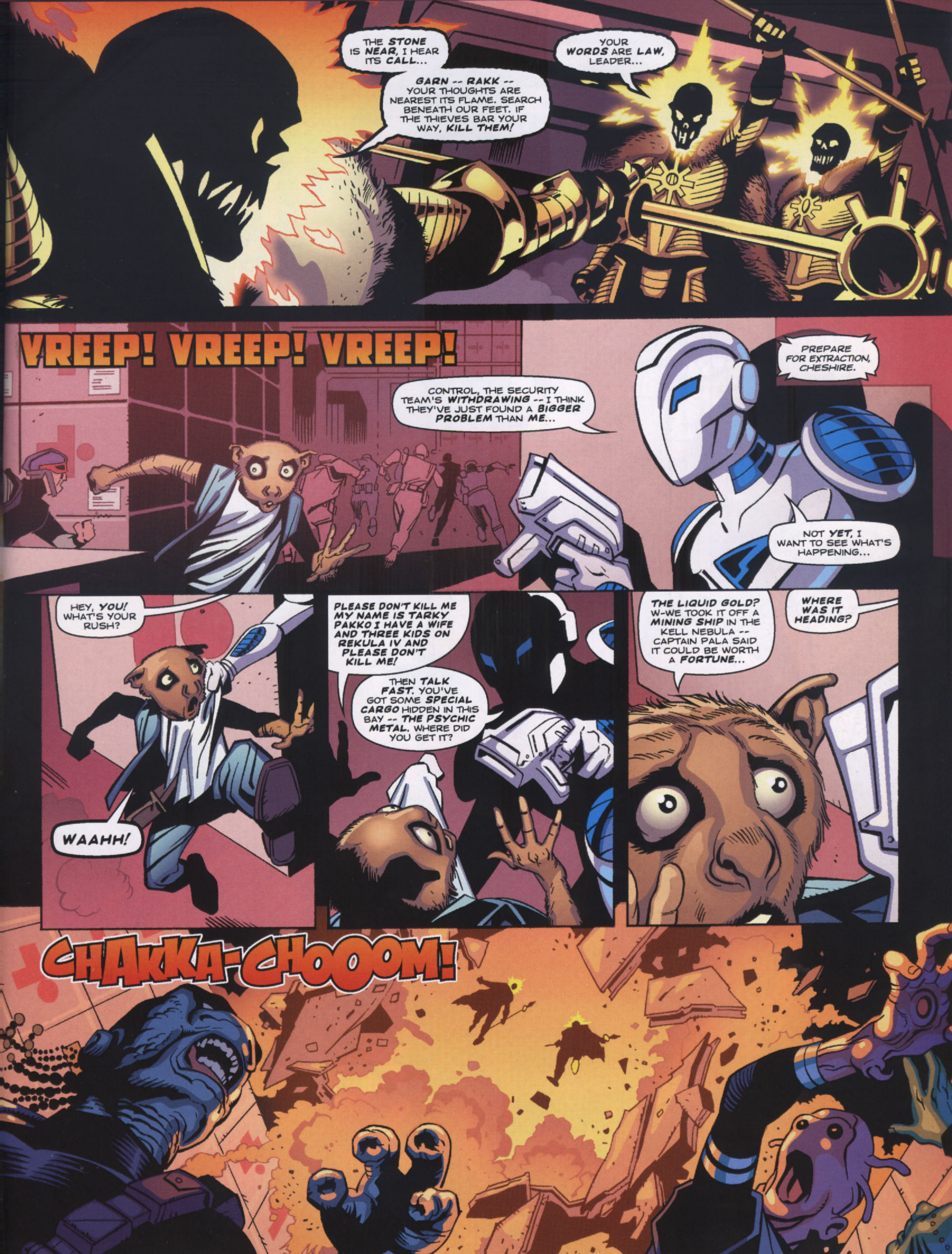

THE PERFECT PRISON: YOU DON'T EVEN KNOW IT EXISTS.
WHAT YEAR IS IT?
IT'S 1963, OF COURSE!
WRONG. YOU WERE ABDUCTED FROM 1965. WHOEVER'S DONE THIS HAS BLOCKED YOUR MEMORIES OF OUR TIME TOGETHER!
LOOK, WHOEVER YOU ARE, YOU'RE TALKING NONSENSE. I THINK YOU SHOULD LEAVE.
LOVE TO, BUT I CAN'T. NONE OF US CAN, UNTIL YOU SEE THE TRUTH.
FAKE CHALK, FAKE BLACKBOARD, BUT THEY'LL DO...
SAY, WHAT ABOUT THAT SUSAN FOREMAN? ODD GIRL, DON'T YOU THINK?
HOW DO YOU KNOW...
BRILLIANT AT SOME THINGS, TERRIBLE AT OTHERS...
W-WELL, YES... BUT...
AND WHERE DOES SHE LIVE? IN A JUNK YARD?
HOW...
SHOULDN'T YOU FIND OUT MORE? MAYBE FOLLOW HER HOME ONE NIGHT...?
IAN... M-MY HEAD FEELS LIKE IT'S SPLITTING OPEN...
AND WHAT WILL YOU FIND THERE...?
MINE TOO...
I SAID WHAT WILL YOU FIND THERE?
MARINUS! SKARO! VORTIS! THE SENSE-SPHERE! THE DALEKS AND THE THALS!
SUSAN, VICKI! SALADIN AND NAPOLEON AND KUBLAI KHAN...
AND THE DOCTOR!!!

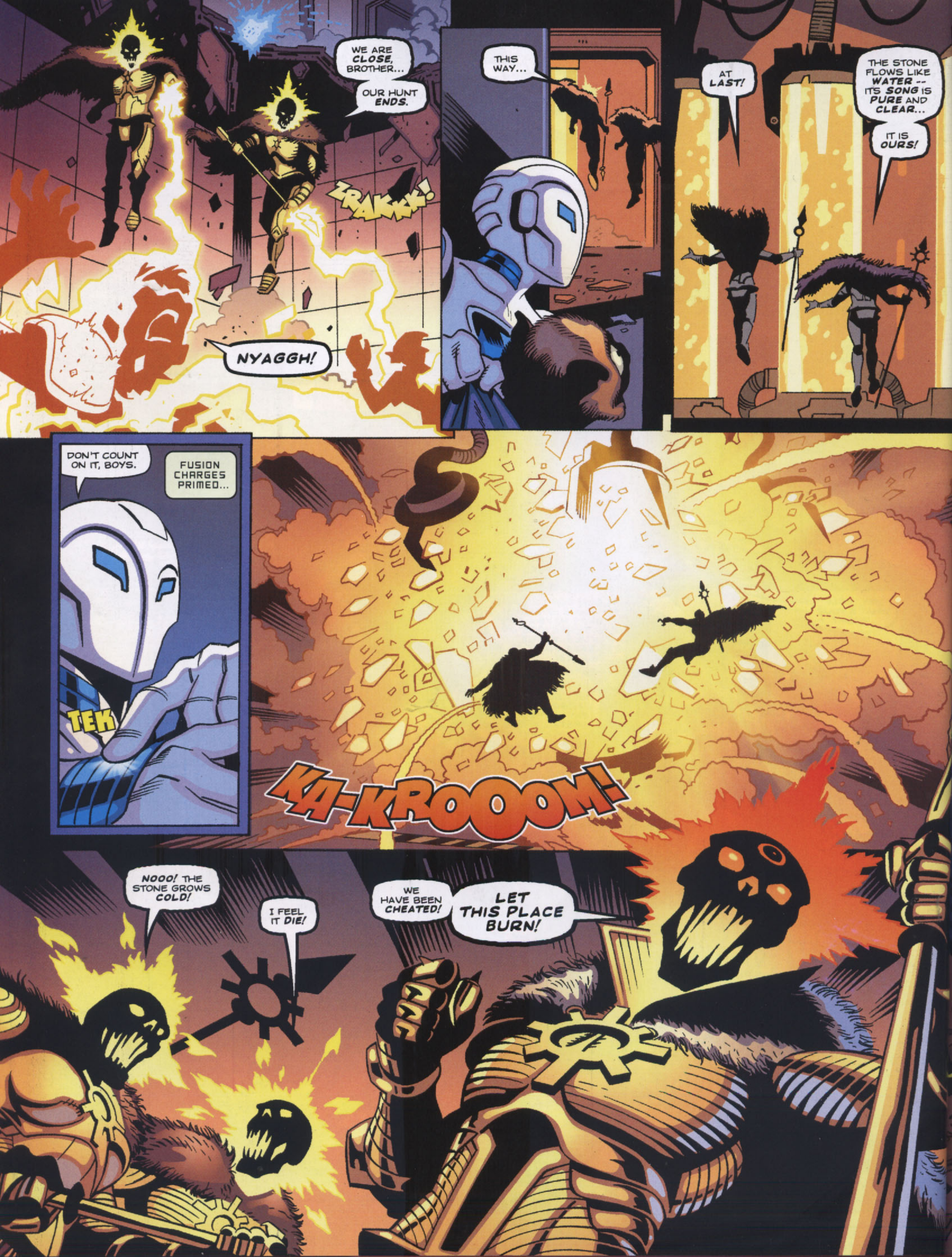

ZZAAKK!
WA-HOOOO!!!
HA-HA-HA! TARDIS CREW ONE, BADDIES NIL! THE TEAM SUPREME, BACK TOGETHER AGAIN!
HOW ABOUT THIS? EH? EH? FORGET ABOUT THAT BEATLES REUNION I HAD SCHEDULED, THIS IS WAY BETTER! THIS IS MEGA!!!
Y-YOU STILL HAVEN'T TOLD US YOUR NAME...
OH, CAN'T YOU GUESS? GO ON, HAVE A GUESS! THINK LAPELS! THINK MONOCLES! THINK JELLY BABIES! WAIT, DON'T THINK THAT, THEY CAME LATER, THINK WALKING STICKS!
GIVE UP?
I'M ME! I'M THE DOCTOR!
DOCTOR WHO?
GET THAT STINKIN' DOOR OPEN, GERRY! THOSE TWO ARE WORTH FIFTY MILLION MAZUMAS, WE CAN'T LET 'EM GET AWAY!
ZZZSSSSSZZZZ!
THEY'LL BE THROUGH IN A MINUTE!
WE'LL BE LONG GONE! QUICK, DOWN HERE!
VREEE!
HANDY LITTLE GADGET YOU'VE GOT THERE...
I REALLY THOUGHT WE'D PUT THIS SORT OF THING BEHIND US!
I KNOW! TAKES YOU BACK, EH? CHASES, CRAMPED TUNNELS, NASTY ALIENS WITH BIG GUNS, BRILLIANT!
NEXT STOP...

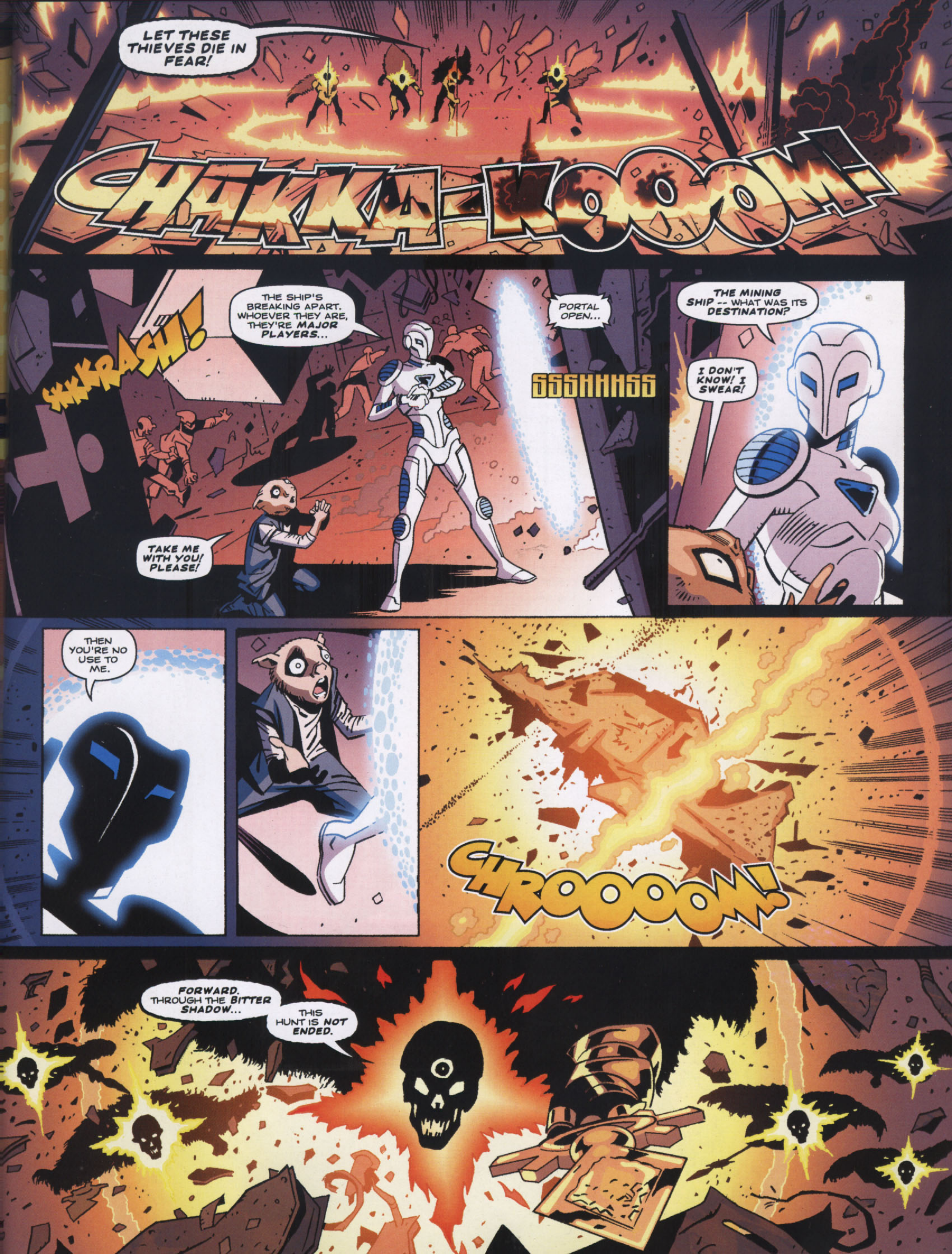

... ENGINE ROOM!
I JUST NEED A QUICK NOSEY, WON'T BE A MINUTE...
IAN, LOOK!
BLIC ALL BOX
DOCTOR, ARE YOU IN THERE? HELLO!
CAN YOU HEAR US? DOCTOR!
AH, THERE YOU ARE! COME TO PAPA!
RIGHT, INSIDE!
WRIKKK!
BUT... THIS ISN'T THE TARDIS!
WHAT'S GOING ON? WHERE ARE WE?
BLIMEY, ADD A COAT OF PAINT AND PUT IN AN EXTENSION AND EVERYONE STARTS COMPLAINING! I DIDN'T NEED PLANNING PERMISSION, Y'KNOW!
IAN, WHAT'S HAPPENING? IT LOOKED LIKE THE TARDIS FROM THE OUTSIDE...
YES, BUT THE ILLUSION DOESN'T EXTEND ANY FURTHER THAN THAT...
"ILLUSION"? WHAT ARE YOU SAYING?
WE CAN'T NECESSARILY TRUST OUR SENSES -- AND WE CERTAINLY CAN'T TRUST THAT MAN. PERHAPS HE'S DERANGED OR SIMPLY PLAY-ACTING...
BUT HE'S NOT THE DOCTOR.
COME AND LOOK AT THIS: MORE PSYCHIC METAL. THESE DEVICES HAVE BEEN RAINING DOWN ON EARTH FOR CENTURIES NOW, HITTING CITIES AT KEY POINTS IN HISTORY -- ATHENS, LONDON, PRAGUE...
THEY'RE ALL POWERED BY EMOTION -- THEY USE PEOPLE, TURN THEM INTO PSYCHIC TRANSMITTERS. THEY CREATE HAVOC WHEREVER THEY FALL...

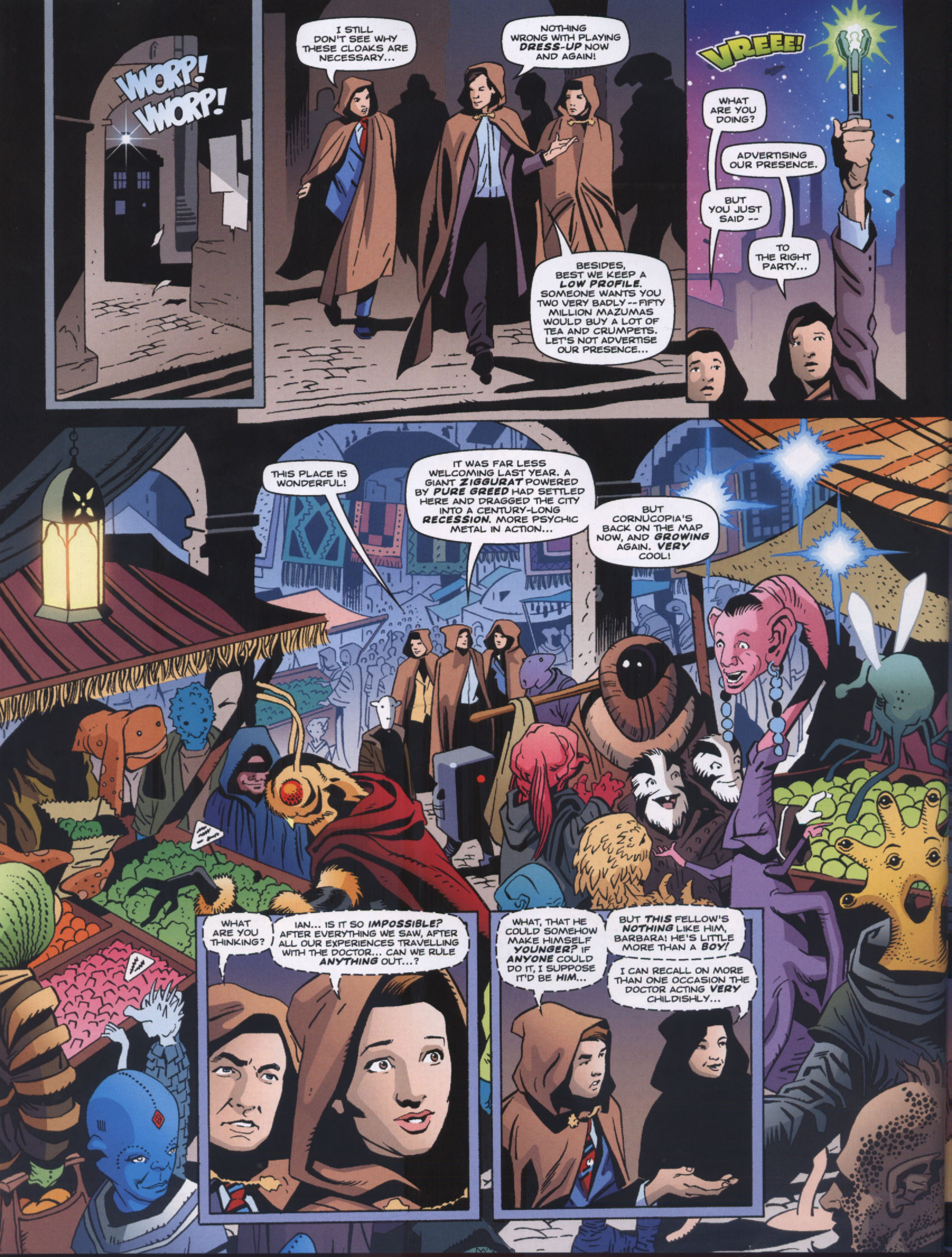

SOMEHOW THEY'RE TIED TO A QUESTION PEOPLE KEEP ASKING ME...
"WHAT IS BURIED IN MAN?"
AND NOW YOU'RE MIXED UP IN THIS TOO! BUT WHY?
LOOK... I DON'T BELIEVE YOU MEAN US ANY HARM, BUT YOU MUST UNDERSTAND, WE NEED ANSWERS. PLEASE TELL US...
WHO ARE YOU?
BARBARA WRIGHT... THE SCHOOL TEACHER WHO BECAME AN AZTEC GOD...
WHO BRAVED THE GOBI DESERT WITH MARCO POLO...
WHO DINED WITH EMPEROR NERO AS ROME BURNED...
... DO YOU REALLY NOT KNOW ME?
NO, SHE DOESN'T. WHOEVER KIDNAPPED US CAN OBVIOUSLY READ OUR MINDS, SO YOU RATTLING OFF NAMES AND PLACES FROM OUR PAST DOESN'T PROVE A THING.
FOR ALL WE KNOW, YOU COULD BE BEHIND ALL OF THIS!
OH, THANK YOU, IAN BLINKING CHESTERTON, STILL STUBBORN AS A MULE, STILL DENYING THE TRUTH EVEN WHEN IT'S DANCING THE RUMBA ON TOP OF HIS THICK SKULL!
THE REAL DOCTOR'S INSULTS WERE FAR MORE ARTICULATE THAN THAT!
GIVE ME A MINUTE, I'LL FIND MY THESAURUS!
THAT'S ENOUGH, BOTH OF YOU! WE NEED TO WORK TOGETHER!
TELL HIM THAT!
DON'T TRUST HIM, BARBARA!
I MUST SAY -- THIS DOES FEEL VERY FAMILIAR...

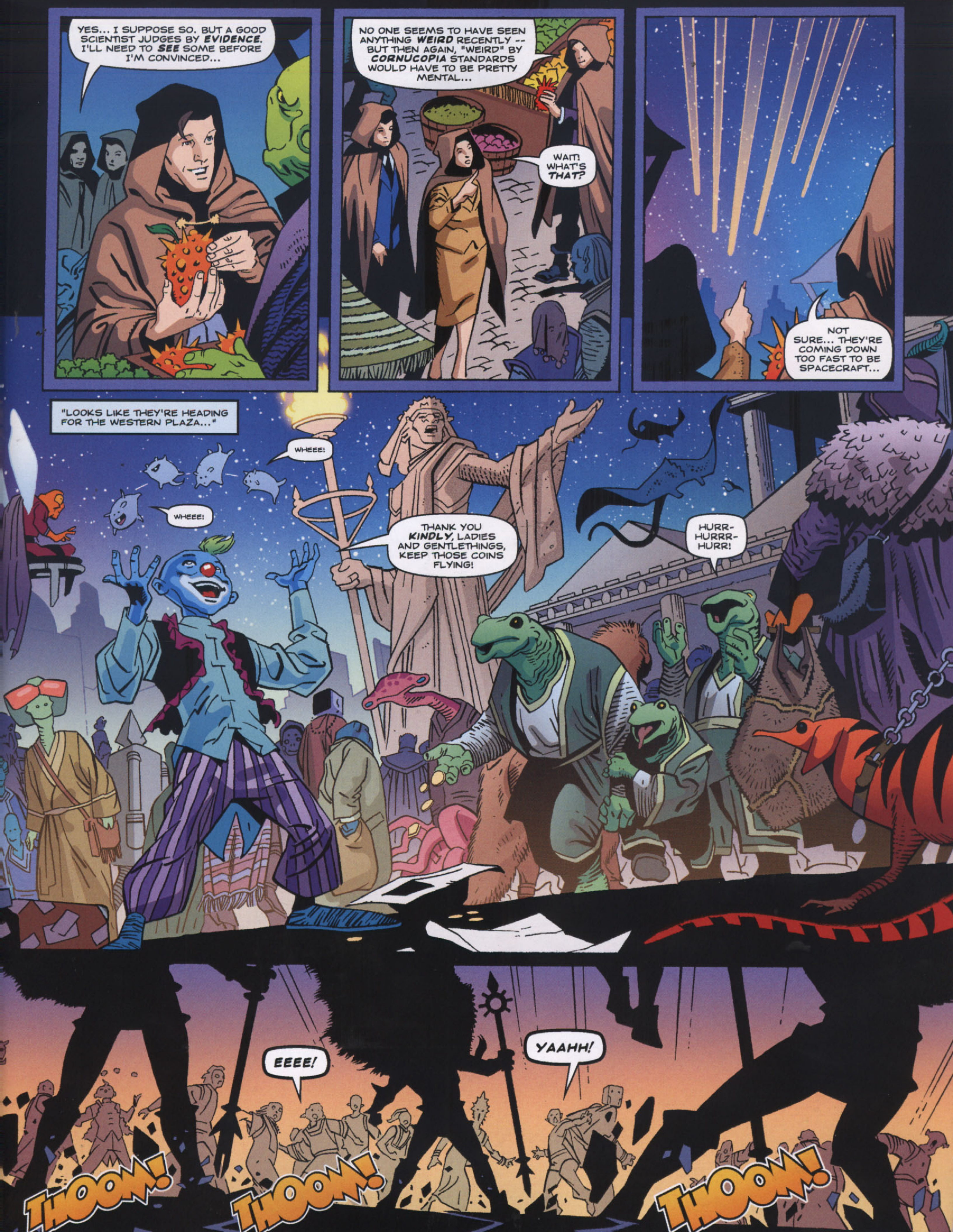

FINE, MOVING ON...
THIS IS THE MERCENARIES' **NAVIGATIONAL COMPENSATOR** -- THEY WON'T BE MAKING ANY MORE VORTEX JUMPS WITHOUT IT.
NOW, IF I GENTLY PRISE OPEN ITS TERTIARY LOGS, WE CAN SEE THAT THEY WERE HEADING FORRRR...
CORNUCOPIA!
IT'S A SPACEPORT IN THE TAU CETI SYSTEM. WHADDAYA SAY, SHALL WE HOP OVER THERE AND TAKE A LOOK?
SO YOU JUST PLOT A COURSE AND THIS SHIP TAKES YOU THERE?
YEP!
WELL, NOW I KNOW FOR **CERTAIN** THIS ISN'T THE **TARDIS**...
MAYDAY! MAYDAY! THIS IS CARGO SHIP **SHINING WATER** REQUESTING ASSISTANCE! WE HAVE BEEN **BOARDED**!
WE ARE UNDER ATTACK!
AAAHH!
KROOM!
ZZRAKK!
ZZRAKK!
WE CAN'T HOLD THEM!

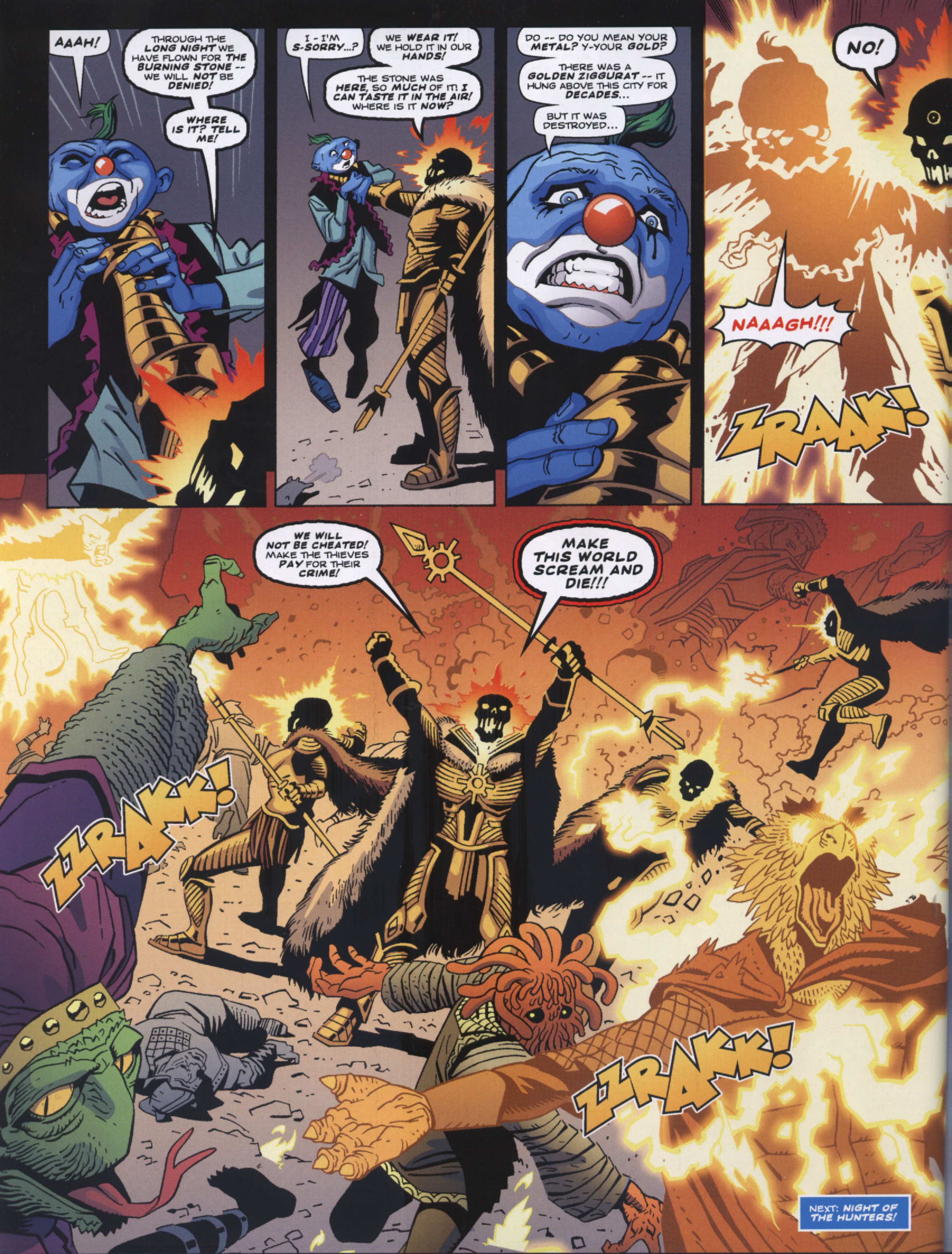

THE STONE IS NEAR, I HEAR ITS CALL...
GARN -- RAKK -- YOUR THOUGHTS ARE NEAREST ITS FLAME. SEARCH BENEATH OUR FEET. IF THE THIEVES BAR YOUR WAY, KILL THEM!
YOUR WORDS ARE LAW, LEADER...
VREEP! VREEP! VREEP!
CONTROL, THE SECURITY TEAM'S WITHDRAWING -- I THINK THEY'VE JUST FOUND A BIGGER PROBLEM THAN ME...
PREPARE FOR EXTRACTION, CHESHIRE.
NOT YET, I WANT TO SEE WHAT'S HAPPENING...
HEY, YOU! WHAT'S YOUR RUSH?
WAAHH!
PLEASE DON'T KILL ME MY NAME IS TARKY PAKKO I HAVE A WIFE AND THREE KIDS ON REKULA IV AND PLEASE DON'T KILL ME!
THEN TALK FAST. YOU'VE GOT SOME SPECIAL CARGO HIDDEN IN THIS BAY -- THE PSYCHIC METAL. WHERE DID YOU GET IT?
THE LIQUID GOLD? W-WE TOOK IT OFF A MINING SHIP IN THE KELL NEBULA -- CAPTAIN PALA SAID IT COULD BE WORTH A FORTUNE...
WHERE WAS IT HEADING?
CHAKKA-CHOOOM!


WE ARE CLOSE, BROTHER...
OUR HUNT ENDS.
ZRAKKK!
NYAGGH!
THIS WAY...
AT LAST!
THE STONE FLOWS LIKE WATER -- ITS SONG IS PURE AND CLEAR...
IT IS OURS!
DON'T COUNT ON IT, BOYS.
FUSION CHARGES PRIMED...
TEK
KA-KROOOOM!
NOOO! THE STONE GROWS COLD!
I FEEL IT DIE!
WE HAVE BEEN CHEATED!
LET THIS PLACE BURN!


LET THESE THIEVES DIE IN FEAR!
CHAKKA-KOOOM!
SKKRASH!
THE SHIP'S BREAKING APART. WHOEVER THEY ARE, THEY'RE *MAJOR PLAYERS*...
PORTAL OPEN...
SSSHHHSS
TAKE ME WITH YOU! PLEASE!
THE *MINING SHIP* -- WHAT WAS ITS *DESTINATION?*
I DON'T KNOW! I SWEAR!
THEN YOU'RE NO USE TO ME.
CHROOOOOM!
FORWARD. THROUGH THE *BITTER SHADOW*...
THIS HUNT IS *NOT* ENDED.


VWORP! VWORP!
I STILL DON'T SEE WHY THESE CLOAKS ARE NECESSARY...
NOTHING WRONG WITH PLAYING **DRESS-UP** NOW AND AGAIN!
BESIDES, BEST WE KEEP A **LOW PROFILE**. SOMEONE WANTS YOU TWO VERY BADLY -- FIFTY MILLION MAZUMAS WOULD BUY A LOT OF TEA AND CRUMPETS. LET'S NOT ADVERTISE OUR PRESENCE...
VREEE!
WHAT ARE YOU DOING?
ADVERTISING OUR PRESENCE.
BUT YOU JUST SAID --
TO THE RIGHT PARTY...
THIS PLACE IS WONDERFUL!
IT WAS FAR LESS WELCOMING LAST YEAR. A GIANT **ZIGGURAT** POWERED BY **PURE GREED** HAD SETTLED HERE AND DRAGGED THE CITY INTO A CENTURY-LONG **RECESSION**. MORE PSYCHIC METAL IN ACTION...
BUT CORNUCOPIA'S BACK ON THE MAP NOW, AND **GROWING** AGAIN. **VERY** COOL!
WHAT ARE YOU THINKING?
IAN... IS IT SO **IMPOSSIBLE?** AFTER EVERYTHING WE SAW, AFTER ALL OUR EXPERIENCES TRAVELLING WITH THE DOCTOR... CAN WE RULE **ANYTHING** OUT...?
WHAT, THAT HE COULD SOMEHOW MAKE HIMSELF **YOUNGER?** IF **ANYONE** COULD DO IT, I SUPPOSE IT'D BE **HIM**...
BUT **THIS** FELLOW'S **NOTHING** LIKE HIM, BARBARA! HE'S LITTLE MORE THAN A **BOY!**
I CAN RECALL ON MORE THAN ONE OCCASION THE DOCTOR ACTING **VERY** CHILDISHLY...


YES... I SUPPOSE SO. BUT A GOOD SCIENTIST JUDGES BY *EVIDENCE*. I'LL NEED TO *SEE* SOME BEFORE I'M CONVINCED...
NO ONE SEEMS TO HAVE SEEN ANYTHING *WEIRD* RECENTLY -- BUT THEN AGAIN, "WEIRD" BY *CORNUCOPIA* STANDARDS WOULD HAVE TO BE PRETTY MENTAL...
WAIT! WHAT'S *THAT?*
NOT SURE... THEY'RE COMING DOWN TOO FAST TO BE SPACECRAFT...
"LOOKS LIKE THEY'RE HEADING FOR THE WESTERN PLAZA..."
WHEEE!
WHEEE!
THANK YOU *KINDLY*, LADIES AND GENTLETHINGS, KEEP THOSE COINS FLYING!
HURR-HURRR-HURR!
EEEE!
YAAHH!
THOOM!
THOOM!
THOOM!


AAAH!
THROUGH THE LONG NIGHT WE HAVE FLOWN FOR THE BURNING STONE -- WE WILL NOT BE DENIED!
WHERE IS IT? TELL ME!
I - I'M S-SORRY...?
WE WEAR IT! WE HOLD IT IN OUR HANDS!
THE STONE WAS HERE, SO MUCH OF IT! I CAN TASTE IT IN THE AIR! WHERE IS IT NOW?
DO -- DO YOU MEAN YOUR METAL? Y-YOUR GOLD?
THERE WAS A GOLDEN ZIGGURAT -- IT HUNG ABOVE THIS CITY FOR DECADES...
BUT IT WAS DESTROYED...
NO!
NAAAGH!!!
ZRAAK!
WE WILL NOT BE CHEATED! MAKE THE THIEVES PAY FOR THEIR CRIME!
MAKE THIS WORLD SCREAM AND DIE!!!
ZZRAKK!
ZZRAKK!

NEXT: NIGHT OF THE HUNTERS!

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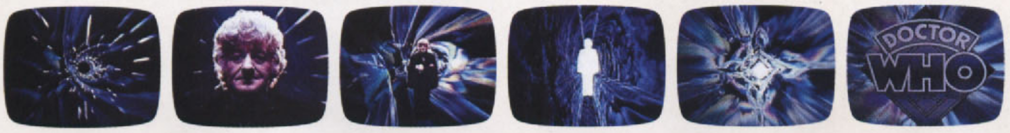


THE FACT OF FICTION

PLANET OF THE SPIDERS

The Doctor must pay a high price for his past actions when the giant spiders of Metebelis Three seek to recover a stolen blue crystal...

FEATURE BY **DAVID BRYHER**

We tend to think of *Doctor Who*'s epic season finales as a recent invention. In the years our favourite show was off air, from 1990 to 2004, fans passed the time with US series such as *Buffy the Vampire Slayer* or *The X-Files*, and we grew used to their season-spanning storylines leading to a grand finale. Think of *Buffy*'s *The Gift* or *Star Trek: The Next Generation*'s *Redemption*: episodes which took everything that had gone before them, wrung that material out for the best narrative impact, and tied it up in a big, heart-stopping bow.

When we watched *Bad Wolf*/*The Parting of the Ways*, the conclusion to *Doctor Who*'s triumphant return to our screens in 2005, it played out in a way that felt familiar. We sighed as the flirting between the Doctor and Rose seen in *The Doctor Dances* got its smacker of a pay-off, we gasped as we learned that the Daleks' wicked plan stretched back to *The Long Game*, and we scratched our heads as the reasons behind the 'Bad Wolf' graffiti in *Aliens of London* and *Father's Day* were revealed. People nodded, rubbed their chins and thought, "Yes, this truly is twenty-first-century *Doctor Who*."

Well, if that's what it takes, then so was 1974's *Planet of the Spiders*. For the finale of Jon Pertwee's final series, producer Barry Letts assembled a story that plucked threads from throughout the Third Doctor's time on the show and wove them together in a universe-spanning story filled with thrills (the chase sequence), spills (Neska), tragedy (the Doctor) and tears (Sarah Jane). The continuity comes both on screen – from blue crystals, a happy ending for Mike Yates, and news from Amazonian Jo Jones – and behind the scenes, with Letts relying on old friends and old hands to round out the cast and crew. In his determination to give his star the send-off he deserved, Letts built *Doctor Who*'s very first 'twenty-first-century' season finale.

PART ONE

FIRST BROADCAST: 4 MAY 1974

Mike Yates (Richard Franklin) is staying at a Buddhist meditation centre deep in the English countryside. Investigating the sound of chanting from the cellar, he finds a group of men meditating around a mandala on the floor. Mike sneaks in and sees a blue light glowing in the centre of the mandala – but he's suddenly startled by a spider web that brushes against his face. He scarpers, disturbing the men...

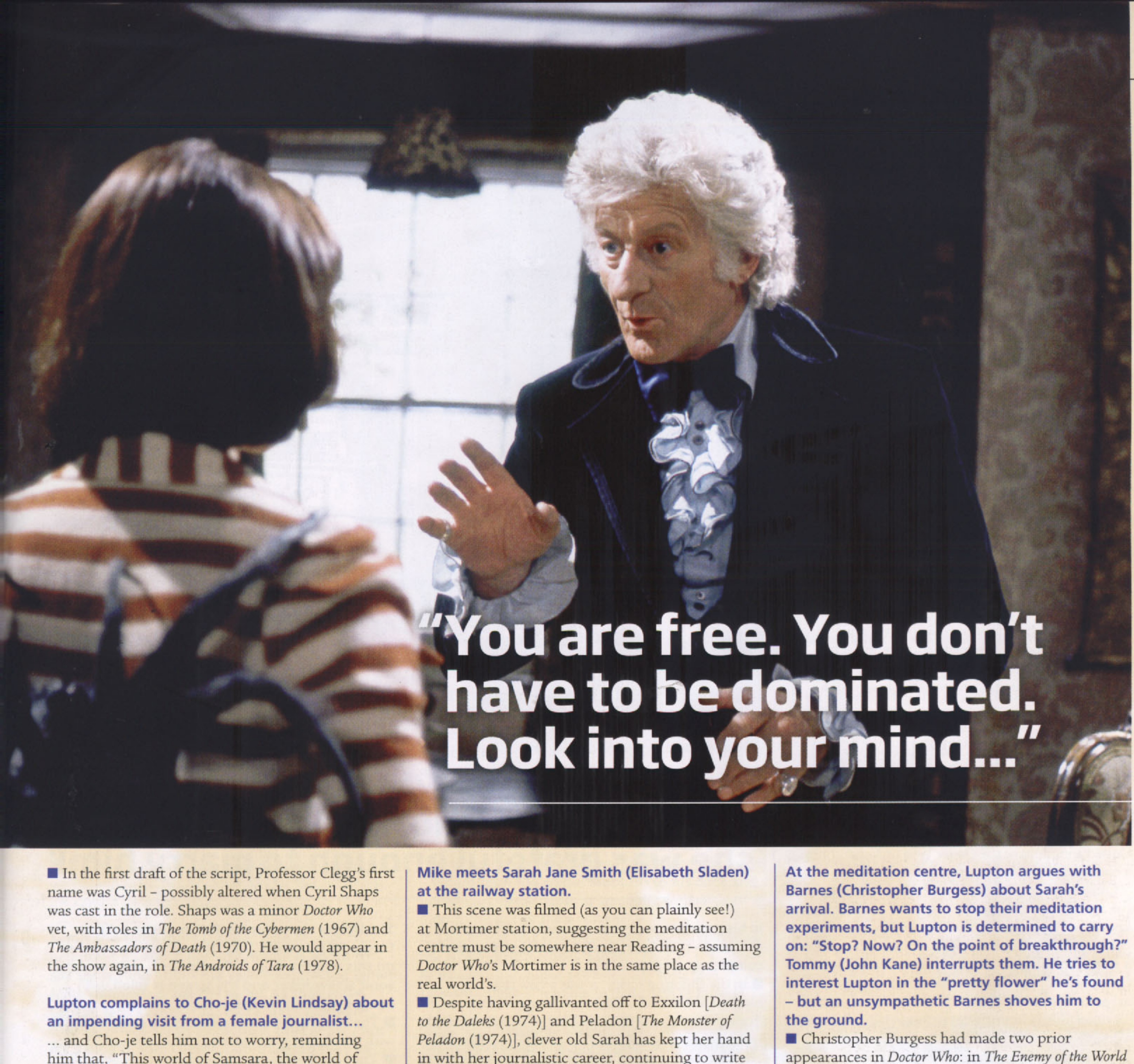
- This is the first time we've seen former Captain Mike Yates since he disgraced himself with his involvement in Operation Golden Age and subsequently resigned from UNIT in *Invasion of the Dinosaurs* (1974) earlier this season.
- In Tibetan Vajrayana Buddhism (the strand of the religion seen in this story), the mandala is a metaphor-drenched picture of the world and the divine powers acting upon it. It is used as an aid to meditation, and as a representation of a 'sacred space'. Here, the spiders seem to be abusing that sacred space as the focus for their powers, and as one end of the 'corridor' that leads to Metebelis Three.
- The men chant the famous Buddhist mantra 'om mane padme hum', a Sanskrit phrase interpreted by the current Dalai Lama as a practice by which a person may "transform [one's] impure body, speech and mind into the pure exalted body, speech and mind of a Buddha." The men also repeat the 'om' sound as a chant, as it often is during Buddhist prayers.
- One of the meditators, Land, is played by Carl Forgione, who would return to the series to play the Neanderthal Nimrod in *Ghost Light* (1989). Land was named Lands in the novelisation of this story.

Not all spiders sit on the back... some sit on mandelas as well!

The men hear the noise of a car screeching away from the house. Lupton (John Dearth) says the only car on the grounds belongs to Yates...

- John Dearth, who plays Lupton, previously 'appeared' as the voice of BOSS in *The Green Death* (1973).
- Lupton sinisterly describes Mike as "our new friend, Mr Yates." The day's viewers would probably be nervously chewing their nails at this point: the last time we saw Mike, his credulity and misguidedness nearly helped send the Earth back into a prehistoric hell. This opening seems designed to leave us wondering whom to trust...

Doctor Who (Jon Pertwee) and Brigadier Lethbridge-Stewart (Nicholas Courtney) are watching a variety show at the theatre. They are there to see a psychic called Professor Herbert Clegg.



"You are free. You don't have to be dominated. Look into your mind..."

■ In the first draft of the script, Professor Clegg's first name was Cyril – possibly altered when Cyril Shaps was cast in the role. Shaps was a minor *Doctor Who* vet, with roles in *The Tomb of the Cybermen* (1967) and *The Ambassadors of Death* (1970). He would appear in the show again, in *The Androids of Tara* (1978).

Lupton complains to Cho-je (Kevin Lindsay) about an impending visit from a female journalist...

... and Cho-je tells him not to worry, reminding him that, "This world of Samsara, the world of appearance, is the world of change." In Buddhism, Samsara is the endlessly repeating cycle of birth, death and reincarnation.

Mike meets Sarah Jane Smith (Elisabeth Sladen) at the railway station.

■ This scene was filmed (as you can plainly see!) at Mortimer station, suggesting the meditation centre must be somewhere near Reading – assuming *Doctor Who*'s Mortimer is in the same place as the real world's.

■ Despite having gallivanted off to Exxilon [*Death to the Daleks* (1974)] and Peladon [*The Monster of Peladon* (1974)], clever old Sarah has kept her hand in with her journalistic career, continuing to write features for *Metropolitan* magazine. Her job with the magazine was first mentioned in her début story, *The Time Warrior* (1973-74).

At the meditation centre, Lupton argues with Barnes (Christopher Burgess) about Sarah's arrival. Barnes wants to stop their meditation experiments, but Lupton is determined to carry on: "Stop? Now? On the point of breakthrough?" Tommy (John Kane) interrupts them. He tries to interest Lupton in the "pretty flower" he's found – but an unsympathetic Barnes shoves him to the ground.

■ Christopher Burgess had made two prior appearances in *Doctor Who*: in *The Enemy of the World* (1967-68) and *Terror of the Autons* (1971).

■ Kane reputedly felt ashamed of his portrayal of Tommy, a character who today we would most likely ►

ESSENTIAL INFO

■ The year before *Planet of the Spiders* was produced, Roger Delgado had expressed some concern to producer Barry Letts that his regular appearances as the Master on *Doctor Who* were making casting directors assume he didn't need or want any other work. Together, they agreed to write the Master out at the end of the following season. Letts commissioned Robert Sloman to write this story – titled *The Final Game*.

■ A storyline was developed jointly by Sloman and Letts, drawing from some spiritual ideas brought to the table by Buddhist Letts. The story would have revealed that the Master and the Doctor are different aspects of the same being (see also the Valeyard in *Trial of a Time Lord* (1986)), with the Doctor representing the conscious thought of the ego and the Master being the animalistic, primal id. At the story's conclusion, the Master would have died saving the lives of many others, his motives for doing so remaining tantalisingly unclear.

■ Work on *The Final Game* was called to a halt when Delgado was killed in a car accident in Turkey. This tragedy hit the *Doctor Who* team hard: Katy Manning, who played companion Jo Grant, had just left the series and now, with Delgado's death, many of the cast and crew started to have a long, hard look at their desire to carry on.

■ Terrance Dicks, who had been the series' script editor since *The Invasion* (1968), was the first to tender his resignation – and then it felt like the floodgates had opened. Letts was the next to announce his departure; and finally, in the autumn of 1973, the series' star, Jon Pertwee, decided to hang up his cape.

■ Letts and Sloman worked up a new story, this time one that had to write out the Doctor himself. Borrowing some of the Buddhist ideas kicked around in the outline for *The Final Game*, and developing them into a parable reflecting on the Doctor's greed for knowledge, *Planet of the Spiders* was born.

The Doctor's lab at UNIT HQ also doubled as a hair salon when times were hard.

'We can't be sure *why* Doris was so grateful to the Brig, but we know that she was grateful enough to marry him!'

◄ describe as an adult with learning difficulties. Writer Robert Sloman, when interviewed in **DWM** 276 in 1999, admitted, "I shouldn't have used a character like Tommy."

Sarah and Mike talk as they drive to the meditation centre. Mike is suspicious of what's going on in the cellar. "I think they're in touch with some power," he says, and he thinks UNIT should investigate. That's why he's called in Sarah: so she can get the Doctor involved...

■ In this big 'story so far' scene, Mike explains his reasons for coming to the centre: "I'm trying to sort myself out, I suppose, after that Golden Age place..." This is just one example of how this story ties up a number of loose ends from Jon Pertwee's time on the show: later ones will include the life of Jo Jones (née Grant) after leaving the Doctor's company, and the Doctor's dangerous fascination with Metebelis Three.

■ Mike also mentions that he "saw in the paper about these two Tibetans..." The original outline for the story reveals that Cho-je and K'an-po (he would later lose the fussy hyphen) followed the Dalai Lama into exile from Tibet, after the Communist invasion of 1959, eventually establishing a 'Gompa' (monastery) in North Wales. Not 'Mummerset'...

■ A short part of this scene was cut in the final edit: Sarah thinks Mike must have suspected something serious was afoot at the meditation centre if he crept out to phone her from a call box the night before; she also suggests he tell the "boss monk" about it.

■ Sarah scoffs at Mike's ploy to make her believe there might be a newsworthy story in the setting up of the meditation centre. The line is delivered with a mocking laugh: "A couple of refugee Tibetan monks setting up a lamasary [Buddhist monastery] in darkest Mummerset?" Although some have speculated that Sarah's comment implies that the United Kingdom of the *Doctor Who* universe contains a county called 'Mummerset', Sarah is making a pun. 'Mummerset' is a muddling of rural Somerset and the archaic word 'mummer', an actor in folk plays known as "mummers' plays". In British theatrical culture, the mythical Mummerset came to represent a stereotypical, gate-sitting, straw-chewing West Country land; the Mummerset accent was all 'ooh-ar' and 'moi luvver' and 'oi'll 'ave a point ov zider'. The most likely interpretation (especially given that a couple of minutes earlier, we saw Sarah standing at a real, identifiable Berkshire railway station, and that the script names the river in Part Two as the Thames) is that Sarah is making a joke about the area she has found herself in - rural England; west of London - and not naming a real location in the story. (The 2009 audio adventure *Castle of Fear* features a medieval 'Earl of Mummerset' - a play on the same joke.)

In the cellar, Lupton and his men continue with their sinister chanting... while on the roads outside the centre, Mike nearly drives into the back of a tractor that has suddenly materialised in his path! He swerves, narrowly avoiding a collision – then looks back to see that the road is completely empty.

■ In the shooting script, it was a cow that blocked Mike's path. This was changed to a tractor during filming.

The Doctor has invited Clegg (Cyril Shaps) back to his lab, where Clegg admits he's worried about his developing psychic powers. The Doctor decides to experiment on him. The Brig hands Clegg his watch, on which Clegg turns his powers...

■ "This watch was given to you 11 years ago," Clegg discerns, "from a young lady called Doris. She said it was to mark her gratitude to you..." But then the flustering Brigadier cuts him off. We can't be sure exactly *why* Doris was so grateful, but we know that she was grateful enough to eventually marry the Brig! We finally meet Doris in *Battlefield* (1989).

The Doctor activates his IRIS machine, telling Clegg, "It translates your thoughts into pictures on this monitor here." The Doctor hands over his sonic screwdriver and the screen is filled with images of strange creatures...

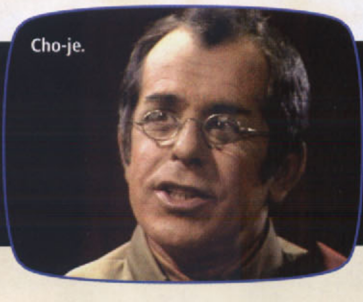
■ The machine is showing the Doctor's confrontation with the Drashigs in *Carnival of Monsters* (1973).

■ The script called for 'a succession of images of past *Doctor Who* adventures' - but once you've had the Drashigs, how do you top that?

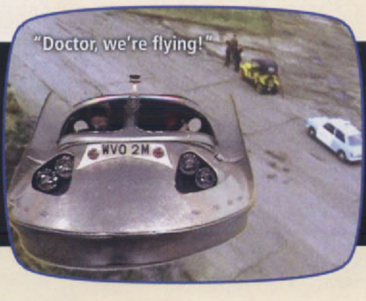
At the meditation centre, Mike introduces Sarah to Cho-je.

■ In some *dun-dun-DUN!* foreshadowing, Cho-je describes meditation to Sarah thus: "a man must go inside and faces his fears and hopes, his hates and his loves, and watch them wither away - then he will find his true self... The old man must die, and the new man will discover to his inexpressible joy that he has never existed."

Professor Clegg bonds with the Doctor's screwdriver.


Cho-je.

Sarah enjoys crystal gazing.


"Doctor, we're flying!"

■ A short sequence of Cho-je showing Sarah around the meditation centre was cut, in which Cho-je tries to explain more about meditation and seeking enlightenment. Sarah is confused by it all, and he sympathises, adding, "The Dharma [law, or truth] that can be spoken is not the true Dharma."

Sergeant Benton (John Levene) enters the Doctor's lab, carrying a parcel that has just arrived from South America. The Doctor hands it to Clegg and asks if he can tell what's inside. "This has come a long way," the professor says. "From beyond the stars..."

■ Clegg senses that the package contains something very special indeed: "Oh, it's beautiful. A gemstone. A blue jewel." The Doctor immediately realises it's the crystal that he brought back from Metebelis Three in *The Green Death*, where it was used to help Mike break free of BOSS' hypnotic control and then given to Jo Grant as a wedding present.

■ In a clever touch, the parcel is addressed to either the Doctor, the Brig, Benton or Yates – because, all the way over in South America, Jo would have no idea about Mike's resignation.

Jo's letter explains that she is returning the crystal because the native guides believe it is 'bad magic'. In order to continue the search for her 'toadstool', Jo has had to send it back to the Doctor. Unnoticed, Clegg takes the crystal in his hands and his face twists in pain. A wind whips the letter from the Doctor's grip, and a tremor shakes the room. The Doctor snatches the crystal away from Clegg, but it's too late – the psychic is dead.

■ As she left the Doctor's company in *The Green Death*, Jo and husband-to-be, Professor Cliff Jones, announced they were going to journey up the Amazon in search of a rare fungus to use as a new food source.

■ The novelisation of the story contains a prologue describing Jo on her Amazon adventures, sending the crystal back to the Doctor.

Sarah and Mike meet Lupton, who reveals that he knows all about her visit. Sarah is about to say something about the vanishing tractor, when Mike suddenly drags her away. As they leave, Lupton tells Barnes, "We carry on as planned..."

Mike drives Sarah away from the centre – but it's a ploy to fool Lupton into thinking they've left. Mike has realised that, since Lupton knew Sarah was coming, he must be responsible for the tractor. He parks the car and they return to the centre on foot. They sneak down into the cellar, where they hide in the shadows to watch Lupton and his men at their meditation. A blue light glows in the centre of the mandala. And then, an impossibly large spider materialises in the centre of the room...

■ A variety of prop spiders were used throughout the story. Around 20 immobile spiders were made to be used in the council chamber scenes; an extra, lightweight static model was constructed for hanging on actors' backs. A second lightweight model was built that could be made to 'jump' by yanking it along on a piece of wire – this model was seen to 'walk' in some scenes, under the control of puppeteer Barry Smith. The Spider Queen was a larger model, and more complex, with more joints controlled from beneath by wires. Only one independently mobile spider (powered by a Meccano motor) was built, and only seen briefly in Part Five. Nicknamed 'Boris', it has accompanied its creator Mat Irvine on many TV appearances throughout the years.

Mike Yates takes a break from aliens and monsters... or so he thinks.

PART TWO

FIRST BROADCAST: 11 MAY 1974

One of Lupton's men, terrified, tries to run away – but the spider strikes him down with a bolt of blue lightning.

■ Although this attack was called 'webbing' in the script, the finished bolt-of-lightning effect is very faithful to the script's description: 'a strand of light streaks out of the spider's body and envelops the man, who falls down senseless or dead'.

A nervous Lupton yells at the spider: "Go! I command you, go!" But it tells him, "I have come to give you the power you seek," before ordering him to turn around. Lupton follows the command – whereupon the spider leaps on to his back and vanishes. Lupton, now calm again, orders the men to return to their rooms.

■ This spider was referred to as 'Lupton's spider' in the script, or sometimes 'Spider One'.

■ Ysanne Churchman provided the voice for Lupton's spider. Churchman had come to fame in Radio 4's drama serial *The Archers*, in which she played Grace, who died in a fire in a shameless ratings-grab on the launch night of ITV in 1955. In a long career that continues today, she played a number of other characters in *The Archers*, between 1951 and 1985, as well as voicing the many-limbed Alpha Centuri in *The Curse of Peladon* (1972) and *The Monster of Peladon* (1974).

The Doctor examines the recording of Clegg's thoughts on the IRIS machine, finding only images of spiders. He decides that he too must look into the crystal...

■ Part Two badly overran and needed a series of cuts in the final edit. The end of this scene – where we would have seen the Doctor ask Benton for the coffee he later brings – was the first casualty.

Lupton's spider whispers something about a crystal, explaining that it has come to Earth to find it and reclaim its power. At the spider's bidding, Lupton focuses his mind and sees a man peering into a blue crystal...

In his lab, the Doctor is staring catatonically into the crystal. Panicking, the Brig phones his medical officer while Benton plonks a coffee in front of the Doctor. The smell of the drink wakes the Doctor from his trance. The Brigadier is keen to know what he's learned about the spiders.

■ The Brig calls the medical officer 'Sullivan'. In the script, this was 'Sweetman', but the change was made to tie in with the arrival of new companion, UNIT doctor Harry Sullivan, in the very next story, *Robot* (1974-75), parts of which were filmed simultaneously with *Planet of the Spiders*. (In the novelisation, the name reverts to 'Sweetman'.)

■ The Doctor reckons that "next to Mrs Samuel Pepys, [Benton makes] the finest cup of coffee in the world." In *Robot*, the Doctor mentions having met the famous diarist and his wife.

■ "When I looked into that crystal," the Doctor says, "all I could see was the face of my old teacher." He explains how this teacher, who taught the Doctor "how to look into my mind," was an old hermit who lived up a mountain behind his old house. The hermit was first mentioned in *The Time Monster* (1972). Little does he know now, but he is soon to be reunited with his mentor. ►

OM MANE PADME WHAT?

Considering how much Buddhism is on display in the story, *Planet of the Spiders* is never once preachy about its parables. And this is even more surprising when you consider the lengths to which Barry Letts went to heap information about the religion on to the rest of the production team. As well as a complete 'Buddhist glossary' derived from *The Message of the Tibetans*, Letts compiled an exhaustive set of notes describing the tenets of the religion and how they related to this story.

"There is nothing wrong with the acquisition of knowledge itself," Letts said, describing the story's Buddhist roots some time afterward. "Indeed it is the goal of any being who travels along a path of meditation towards Enlightenment. What is wrong is having a greed for that knowledge, as greed presupposes a preoccupation with the self, the ego..."

He went on to detail how the story's monsters embodied this human flaw: "The spiders represent the aspects of the ego – the false self with which we identify, including all the greed and the avarice, which causes us suffering in Buddhist terms." Letts described the Great One as "the core of egotism, the central motivator of our lives which wants to be in control of the world." (It is Lupton's desire to control his own life which is his own undoing, too.)

Of the Doctor's fate, Letts explained: "At the end of the story, the Doctor goes right inside the blue mountain. That symbolises him going right inside himself, even though he knows it will destroy him; just as somebody going right to the end of Zen is willing to allow himself to be destroyed, the false ego being destroyed to find the real Self. He knows he will be destroyed, but knows also that he will be regenerated."

WHAT PERTWEE DID NEXT...

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Once his time on *Doctor Who* was done, Jon Pertwee didn't dawdle: he almost immediately started work as the host of the ITV panel show, *Whodunnit!*, in which celebs tried to solve a dramatised murder. Having appeared as a guest in its first season, and having struck up a friendship with Lance Percival, one of its writers, he was asked to join full-time as the replacement for the original host Edward Woodward.

More stage and TV work followed, and then Pertwee was cast as the manic, head-switching scarecrow *Worzel Gummidge* in a new series for ITV. The series, based on the children's books by Barbara Euphan Todd, débuted in 1979 and ran until its cancellation in 1981. Pertwee adored this role and refused to take the series' cancellation lying down; his campaign to bring Worzel back to TV resulted in a New Zealand network making its own series, *Worzel Gummidge Down Under*, which ran for two series from 1987.

In his later years, Pertwee returned to world of *Doctor Who*. Having already reprised the role of the Third Doctor in *The Five Doctors*, he stepped into the TARDIS again in 1989, for the stage play *Doctor Who: The Ultimate Adventure*. He played the Doctor for the last time on TV in 1993, in the troubling 3D *Children in Need* special, *Dimensions in Time*. His final work as the Third Doctor was in two BBC radio dramas, both written by Barry Letts: *The Paradise of Death* (Radio 5, 1993) and *The Ghosts of N-Space* (Radio 2, 1996).

◄ ■ More cuts in the editing suite saw some of the Doctor's dialogue snipped from the end of this scene. After he said that "all I could see was the face of my old teacher," he added, "No spiders, no fear, no death. Just serenity and peace." He then continued: "I've got a feeling, Brigadier, that I'm about to be faced with the worst threat... the most evil... of my whole life. It was as if the old hermit was reaching out across the years to warn me."

Once he's sent Sarah to get help from the Doctor, Mike plans to tell the abbot – K'anpo – about what he's seen. But Tommy intercepts him on his way to see K'anpo, telling him he should be in bed. Mike tries to distract him by giving him the "pretty" medallion he is wearing and, as Tommy leaves, Mike starts up the stairs towards K'anpo – but Lupton suddenly walks in, and a sheepish Mike slinks off to his room.

■ Another cut in the final edit would have seen Cho-je also bar Mike from seeing K'anpo. In the end, all Cho-je's lines were cut from this episode, but Kevin Lindsay retains his credit on the closing titles.

Having returned to UNIT HQ, Sarah tries to tell the Doctor about what she saw at the meditation centre. But he's engrossed in examining the crystal – until she mentions the spider. Suddenly, he's all ears. "Tell me the whole story, right from the beginning..."

■ The Doctor gives a little of the crystal's history to Sarah, telling her that "I brought it back some time ago from a planet called Metebelis Three." We saw this visit in *The Green Death*, where the Doctor is assailed by all sorts of alien wildlife as he struggles through a blue-tinged night. He explains here that Metebelis Three is "called 'the blue planet' because the moonlight is blue" – neatly explaining why the night looked so different from the bright, desert sunlight we will see later in this story.

■ The Doctor is confused, since "there aren't any giant spiders on Metebelis Three – or at least there weren't any when I was there..." He wonders if the spiders could hail from a different era of the planet's history – which would also help explain why the vicious nocturnal wildlife is curiously absent from the Metebelis Three we visit here.

■ We were supposed to see a flashback to the Doctor's first visit to Metebelis Three here, and a clip from *The Green Death* was prepared for this purpose, but this sequence was cut during the final edit.

Outside UNIT, a solider works on the Doctor's car. Lupton strolls up to him, looking for the Doctor. The soldier asks to see Lupton's pass – and gets a bolt of lightning to the chest instead! Lupton steals into UNIT HQ, zapping Benton as he gets closer to the Doctor's lab...

■ The Doctor's strange, winged car débuted in *Invasion of the Dinosaurs* and makes its second and final appearance in this adventure. The vehicle was a personal commission by Pertwee for his own use, though he persuaded Letts to use it on the show. The actor called the car 'the Whomobile' in interviews, and it was also sometimes referred to as 'Alien', but it was never named on screen.

■ The UNIT HQ exteriors were filmed at Marchant Barracks in Wiltshire. During this filming, Pertwee was wearing a medical corset to relieve his back pain. He was also resorting to the aid of curlers to maintain his Doctor's trademark curly hair. On the afternoon of filming, as legend has it, a sergeant major from the barracks accidentally walked into Pertwee's makeshift dressing room, saw him standing there in corset and curlers, marched right outside and barked, "Bloody hell! Doctor Who's a poofter!" Which is, of course, deeply offensive. A proper poofter would have invited the sergeant major in.

Lupton spies the crystal through the window of the Doctor's lab, and his spider urges him to concentrate. Inside the lab, as Sarah stands over the crystal, it vanishes into thin air. The crystal reappears in Lupton's hands and he quickly scarpers, stealing the Doctor's car for his getaway. The Doctor, Sarah and a recovered Benton give chase...

■ And so begins the longest chase sequence in *Doctor Who* history – excluding, we suppose, *The Chase* (1965). At over 11 minutes long, it makes up essentially half this entire episode. There was to be a sequence set in the spiders' council chamber on Metebelis Three (with the Queen imploring her court to send more power to Lupton's spider) that would at least have broken it up, but this was cut to keep the episode within time.

■ The chase features the Whomobile, Bessie, a gyrocopter, a police car, a power boat, a hovercraft and stuntman Stuart Fell as a tramp. It's hard to begrudge Letts and Pertwee their little indulgence here: throughout their time together on the show, Pertwee had always displayed a love of silly gadgets and contraptions (such as the big-wheeled quad bikes in *Day of the Daleks* (1972)) and Letts had always tried to work them into the stories where appropriate. This chase sequence is one last land-sea-and-air hoorah!

■ The flabbergasted policeman is played by Cockney comedian Chubby Oates (real name Arthur). Although he also had small TV roles in series including *Dixon of Dock Green* and *The Famous Five* (opposite former **DWM** editor Gary Russell), he was best known for his stage and variety work.

■ The voice on the other end of Oates' police radio was provided by Barry Letts.

■ Stuntman Terry Walsh doubled for both the Doctor and Lupton during the chase, most notably for the sequence where the Doctor leaps into Lupton's boat.

As he leaps from his hovercraft on to Lupton's boat, it looks like the Doctor's got his man – but it's too late. Lupton has vanished!

■ The water-based part of the chase was filmed on the River Severn, near Strand in Gloucestershire.

■ If the short scene of the Queen sending more psychic power to Lupton's spider had been retained (it survives only in a line from Lupton's spider right at the end of the episode: "I'll get help from Metebelis. Concentrate. Concentrate!"), we could maybe make some sense of the last 11 minutes. But as it stands, you're left wondering why Lupton's spider couldn't have just spirited him away from outside the Doctor's lab and saved everyone a lot of trouble!

Jon Pertwee had invented the ultimate hair dryer.

PART THREE

FIRST BROADCAST: 18 MAY 1974

Tommy, enraptured by the "pretty" crystal, spies on Lupton as he hides his prize in his room. Meanwhile, in her chambers on Metebelis Three, the Queen spider listens to Lupton's spider giving her report. The Queen orders Lupton's spider to prepare to return to Metebelis Three and to ready Lupton for his part in the spiders' plan to take over Earth. Exhausted, Lupton collapses face down on to his bed. Free from its host, his spider slips from his back and stalks through the house...

■ The voice of the Queen spider was provided by Kismet Delgado, the widow of Roger, who had played the Master, on and off, from *Terror of the Autons* to *Frontier in Space* (1973). Roger was killed in a car accident – and due to legal complications, Kismet was unable to claim any insurance money. Kismet found herself in some financial difficulty, and Pertwee and his wife Ingeborg gave her a lot of support. Her employment on *Planet of the Spiders* was another way to help her recover from the effects of her husband's death; she acquired an Equity Card specifically for this job.

■ The Queen spider later gives her name as Huath. 'Uath', or 'huath', was the sixth letter of the ancient Celtic Ogham alphabet and its meaning is sometimes interpreted as 'fear', which is quite fitting for the Queen spider.

Man hit by boat whilst throwing ball. Yesterday.

'Echoing a theme of "corporate evil" from earlier stories, Lupton's motivation is drawn from his bad luck in business.'

The Doctor, Sarah and Mike confront Cho-je, who refuses to believe that Lupton could be involved in the theft of the crystal. Outside, Lupton's spider listens in. Barnes, meanwhile, warns Lupton that Sarah and the Doctor are in the meditation centre. Seeing the crystal in his hand, Barnes says they need to get out while they can. But Lupton will not be beaten. "Barnes, do you know why I came to this place...?"

■ Echoing a theme of 'corporate evil' from earlier stories including *The Green Death* and *Colony in Space* (1971), Lupton's motivation is drawn from his bad luck in business. He tells us he went from "salesman of the year," up through a rapid series of promotions, to eventual redundancy at the hands of "the finance boys." All Lupton wants is simply to get power with which he will seek revenge on the people who forced him out of his job.

As Lupton rants, he fails to notice Tommy reaching in through the window to steal the crystal. When he realises it's gone, he tells his spider they will bluff the Queen, telling her the crystal is still in their possession.

Tommy, meanwhile, has hidden the crystal in his cupboard under the stairs, then finds Sarah, telling her he has a present to give her. As Sarah waits for Tommy to fetch it, she eavesdrops on Lupton, Barnes and Moss (Terence Lodge), who has arrived to bring Lupton to meet the Doctor. But Lupton gets Moss to cover for him, heading instead down to the cellar to meditate once more, so that he can make contact with the Queen. Tommy returns but, before he has a chance to hand over the crystal, Sarah tells him to find Mike and tell him she's heading down into the cellar after Lupton. In the cellar, Sarah hides in the shadows. Lupton lays out the mandala, sits down and starts to chant...

■ Terence Lodge had appeared in *Doctor Who* twice before: as Medok, whose dire warnings went unheeded in *The Macra Terror* (1967), and as the Inter Minorian bureaucrat Orum in *Carnival of Monsters*.

Tommy tells the Doctor and Mike that Sarah has followed Lupton into the cellar. The Doctor and Mike race to find her...

Lupton's chanting intensifies. He is bathed in blue light, then disappears. Alarmed, Sarah emerges from her hiding place – not realising that she has stepped into the centre of the mandala. The Doctor bursts in to the cellar, just in time to see Sarah vanish. Sarah finds herself on a barren alien world – mere yards away from Lupton. As she dodges behind a rock to spy on him, she is grabbed by Tuar (Ralph Arliss) and dragged to his village.

■ Sarah's view of 'the strange countryside of Metebelis Three', as the script would have it, was conjured up through the use of CSO, a model of the alien landscape and a background slide of the Arizona desert.

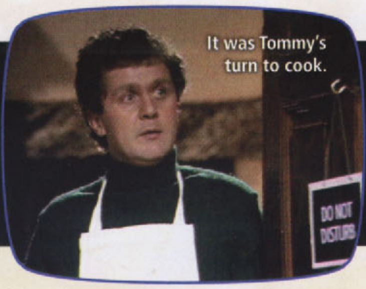
■ Two scenes – of Sarah sneaking into the cellar and of the Doctor driving away from the meditation centre in the Whomobile – were planned but never filmed.

The Doctor tells Mike he has to leave for Metebelis Three...

■ Mike is dubious of the Doctor's ability to pilot the TARDIS accurately enough to find Sarah, but as the Doctor points out: "Metebelis Three is the one planet I can be absolutely certain of reaching. You see, I wired the coordinates into the programmer." Given the Doctor's fascination with the planet, this is perhaps not all that surprising. It also fits with the story's more poetic theme of the Doctor's thirst for knowledge becoming his undoing: it seems appropriate that he has strived to create so concrete a link with the planet on which he will ultimately meet his doom.

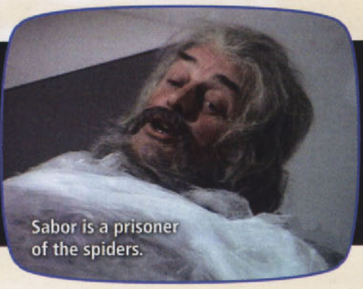
■ The Doctor adds: "I always leave the actual landing to the TARDIS herself. She's no fool, you ►

And on the conveyor belt tonight...



It was Tommy's turn to cook.

Rega and Arak are in awe of the Doctor.



Sabor is a prisoner of the spiders.

know." Mike replies, "You speak as if she were alive." And the Doctor, a twinkle in his eye, answers, "Yes, I do, don't I?" The idea of the TARDIS being alive was first suggested in *Inside the Spaceship* (1964) and it has been revisited many times since, most recently and obviously in *The Doctor's Wife* (2011).

Sabor (Geoffrey Morris) thinks Sarah might be a spy, but Rega (Joanna Monro) is more open-minded. When Sarah mentions the spiders – a forbidden word – Tuar tries to kill her by throwing her over a cliff. But he is stopped by Arak (Gareth Hunt) – just as a distant horn announces the approach of the Queen spider, borne aloft on a litter by her human guards. Neska (Jenny Laird) hurries her son Arak back into hiding.

■ Joanna Monro went on to find fame in the BBC drama serial *Angels* (the *Casualty* of its day), in which she played Anna Newcross from 1978 to 1981.

■ Gareth Hunt is probably most famous now for his role as Gambit in *The New Avengers* (1976-77) and his bean-shaking hand gestures in a long-running series of Nescafé coffee adverts. Letts cast him in this story after meeting him in a lift at TV Centre.

■ In tribute of Jenny Laird's legendary performance in this story, **DWM**'s office cat is named Neska [*Miaow! – Neska*].

The Queen's guards announce that Arak, who is accused of murder, must surrender for his crimes. His father Sabor offers himself instead but, knowing that his fate is to be eaten by the spiders, Neska tries to stop him. She is struck down by a guard. The Queen spots Sarah, who offers herself as a prisoner instead.

■ The guards' sceptre-like energy weapons were called 'probes' in the script.

The TARDIS arrives on Metebelis Three – right in front of Sarah. When the Doctor announces that they've come from Earth, the suspicious Queen orders her guards to take him and Sarah for questioning. When the Doctor refuses, a fight breaks out. In the confusion, Neska and Rega help Sarah hide among the crowd – as the Doctor is blasted by one of the guards...

■ As if to confirm the Doctor's earlier hint about the TARDIS' intelligence, here it is, plonking itself right down in front of the very person the Doctor has come to rescue!

■ During editing, this episode was running too short for its slot, so some material from Part Four was brought forward to fill it out. The scripted ending to Part Three was the Doctor stepping out of the TARDIS to find Sarah surrounded by guards.

"Sabor, my husband, my love! Why did you do it? Why? Why?" *etc.*

PART FOUR

FIRST BROADCAST: 25 MAY 1974

Lupton's men panic about his disappearance. Barnes tries to keep things together – but Mike interrupts, telling him he's overheard everything. Moss attacks him, knocks him unconscious and ties him up in his room.

Meanwhile, Lupton and his spider sow discontent in the Queen spider's court, trying to incite a rebellion against her. The Queen barely manages to keep control...

In his store cupboard, Tommy practices his reading. The crystal starts to glow and he is captivated by its light. He collapses – but when he comes round, he finds himself able to read with ease.

■ Tommy tests his reading skills on the Ladybird book *Going to School* by ME Gagg, but no particular book was stipulated in the script.

In Sabor's house, Arak frets about his father, who has been taken by the guards. The semi-conscious Doctor, recovering from his attack, mutters something about a machine aboard the TARDIS – the only thing that can save him. Sarah fishes the key out of his pocket and heads to the ship...

■ The TARDIS key is of the spade-shaped design first seen in *The Time Warrior*.

> 'The Doctor is surprised that there are sheep on Meteblis Three but Arak explains "Our ancestors brought them with them."'

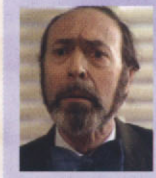
As Sarah, having fetched the machine, tries to make her way back to Sabor's house, she is confronted by Lupton. Arak peeks out of the house, but there is now no sign of Sarah. He sees the machine lying on the ground and quickly retrieves it. The Doctor activates it: a shower of sparks fly from his hand, and he finally regains full consciousness.

Lupton, meanwhile, takes Sarah to the spiders' parlour...

■ It's not wholly clear what cures the Doctor of his sickness here (nor indeed what that sickness is,

WHERE ELSE HAVE I SEEN...?

CYRIL SHAPS



(1923-2003) Professor Herbert Clegg Other *Doctor Who* appearances: *The Tomb of the Cybermen* (1967) as John Viner; *The Ambassadors of Death* (1970) as Lennox; *The Androids of Tara* (1978) as Archimandrite. TV appearances include: *Quatermass II: The Destroyers* (1955) as control assistant; *Danger Man: Colonel Rodriguez* (1960) as Pietro and *The Hired Assassin* (1961) as Luis; *Supercar* (1962) as Professor Popkiss; *The Saint: The Angel's Eye* (1966) as Jonkheer; *Out of the Unknown: Too Many Cooks* (1966) as Dr Duval; *Randall and Hopkirk (deceased): Somebody Just Walked Over My Grave* (1970) as Dr Cholmond; *Department S: A Fish Out of Water* (1970) as Esplin; *The Persuaders!: The Ozerov Inheritance* (1972) as Prof Ganguin; *Jason King: A Thin Band of Air (1972)* as Jean Cazette; *Into the Labyrinth: Cave of Diamonds* (1981) as Kadru; *Dark Season* (1991) as Mr Polzinski.

CHRISTOPHER BURGESS

Barnes Other *Doctor Who* appearances: *The Enemy of the World* (1967-68) as Swann; *Terror of the Autons* (1971) as Prof Philips. TV appearances include: *Sherlock Holmes: The Hound of the Baskervilles* (1968) as Barrymore; *Jossy's Giants* (1986-87) as Albert Hanson.

JOHN DEARTH

(1920-1984) Lupton Other *Doctor Who* appearances: *The Green Death* (1973) as the voice of BOSS. TV appearances include: *Robin Hood* (1955-1958) as various roles; *The Adventures of Sir Lancelot: The Queen's Knight* (1956) as King Pell and *The Thieves* (1957) as Piggott; *Ivanhoe: Brothers in Arms* (1958) as Llewellyn; *William Tell: The Lost Letter* (1959) as Muller and *The Mountain People* (1959) as Major Richter; *The Avengers: Propellant 23* (1962) as Siebel; *The Saint: The Loaded Tourist* (1962) as Cpt Coudot and *Jeannine* (1964) as Fouquet.

5
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EMI

The Queen Spider arrives just in time for her close-up.

other than the after-effect of the guard's attack), but there's a clue in the script that he is being 'earthed' by this machine in some way: 'A great spark leaps from the Doctor's finger to the ground'.

In the library at the meditation centre, Tommy pulls a book from the shelf and starts to read. Excited, he grabs book after book...

■ "Tyger! Tyger! Burning bright..." Tommy reads out William Blake's 1794 poem 'The Tyger', from the collection *Songs of Experience*.

The following morning on Metebelis Three, the Doctor wakes bright and breezy – while, in the spiders' parlour, Sarah languishes in a webbed cocoon alongside Sabor, who announces that they are to be eaten!

■ "Wakey, wakey!" the Doctor crows. "Rise and shine. Show a leg, the weather's fine!" This was an eighteenth-century maritime wake-up call, often given by the ship's bosun. The "show a leg" part was directed to the young ladies with whom the sailors may have spent the night: if they hung a pretty, hairless leg over the side of their bed, they would be left in peace. But if the bosun saw a hairy leg, he'd know it was a sailor and so he'd drag him out of his hammock and put him to work.

■ The prop cocoons holding the spiders' prisoners were fastened with Velcro.

■ The Doctor and Arak enjoy some mutton broth for breakfast, while Sabor and Sarah discuss the history of the spiders.

■ The Doctor is surprised that there are sheep on Metebelis Three, but Arak explains, "Our ancestors brought them with them. A few survived the crash." Meanwhile, Sabor explains to Sarah that normal Earth spiders from their ancestors' ship were mutated by the blue crystals in the mountains, turning them into the super-intelligent giants that now rule the planet. In the original outline for *Planet of the Spiders*, it is revealed that, 2370 years earlier, a spaceship from Earth was on its first ever intergalactic journey when it was knocked off course by the pressure of the Time Vortex. It crash-landed on Metebelis Three, where the surviving crew fought off the ferocious wildlife (the same wildlife seen in *The Green Death*, perhaps) and built a new, primitive society. One female spider was picked up by the wind and deposited on the mountain slopes, where the blue crystals did their work.

The Doctor tests several stones with his machine and finds that one particular type is able to deflect the energy of the guards' probes. He sets off for the Queen spider's palace...

■ Two scenes set at the gates of the spiders' palace were filmed for this episode, but not included. First, there was an earlier scene of the Queen being carried back through the gates into the palace; and here, we would have seen the Doctor, on his way into the palace, use his machine/stone set-up to deflect an attack from the Queen's guard. These scenes made extensive and complicated use of CSO and, in the end, Letts felt they were unsuccessful, hence their omission.

At the palace, the Doctor searches the corridors for Sarah. He is attacked by a guard, but his stone deflects the attack. The guard wrestles with him, knocking the stone from his grip – just as Lupton walks in.

■ In the script, this is where Part Four ends, with Lupton asking the guards, "What are you waiting for? Kill him." But with this episode under-running, like the one before, some material from Part Five was brought forward to fill it out.

■ Stuntman Terry Walsh stood in for Pertwee in these fight scenes.

Another guard orders that the traitorous Lupton be restrained. The Doctor is taken captive and led into the parlour, where Sarah is initially delighted to see him – until she realises that, he too, is a prisoner of the spiders.

PART FIVE

FIRST BROADCAST: 1 JUNE 1974

Having discovered that Lupton and his spider have failed to bring the crystal back, the Queen orders their execution – but Lupton explains he is the only one who knows where the crystal is hidden. The other spiders start to turn against their ruler but, to appease them, the Queen says she will speak to the Great One about bringing forward their attack on Earth...

In the parlour, a guard enters and takes Sarah away. When they've gone, the Doctor wriggles out of his cocoon and sets off to find her...

■ Again due to Pertwee's back injury, stuntman Walsh performed the Doctor's wriggling escape from the cocoon.

■ As he squeezes free from the spiders' web, the Doctor explains, "It's a little trick I learned from an old friend of mine... Harry Houdini." This is the first time the Doctor mentions his friendship with the famous theatrical escapologist, famous at the turn of

►

The Doctor, Arak and Lupton are in the power of the spiders.

the twentieth century for his daring stunts, including being buried alive and sealed inside a barrel of milk. In the following season's *Revenge of the Cybermen* (1975), the Fourth Doctor recalls spending time with Houdini while, in *Planet of the Ood* (2008), the Tenth Doctor is strangely evasive when Donna asks him if they'd ever met. Along with mentions in many spin-off novels and audio dramas, Houdini is also namechecked in the animated adventure *Dreamland* (2009) and the Eleventh Doctor adventure *The Vampires of Venice* (2010). Most recently, the escapologist shared an adventure with the Eleventh Doctor in *Houdini and the Space Cuckoos*, an adventure by Joe Lidster published as part of the online advent calendar at *bbc.co.uk/doctorwho* in December 2012.

Sarah is brought to the Queen's private chamber, and the spider explains that she wants the Doctor and Sarah to retrieve the blue crystal for her. In return, Sarah demands Sabor's freedom and that of all the humans on Metebelis Three. Meanwhile, Lupton and his spider speak to the other spiders, trying to get them on side. But they turn their mental energies on him, forcing him to obey.

Meanwhile, on Earth, Mike tries to persuade Barnes that they could use the meditation ritual to contact Lupton. Reluctantly, Barnes agrees, releasing Mike. Tommy overhears Barnes and Mike's plan and decides to tell Cho-je what he's learned...

Back on Metebelis Three, the Doctor follows Sarah's panicked cries through some caverns beneath the palace.

■ A very short scene of the Doctor flipping a coin to decide his route through the palace was cut.

The Doctor finds himself in a cavern of blue crystal. The voice of the Great One (Maureen Morris) echoes around him, telling him to turn back before the crystals destroy him. She demands the Doctor bring her the "one last perfect crystal of power." The Doctor refuses to aid her – but the Great One takes control of his mind, forcing him to march around in a circle. Realising that he cannot resist such power, the Doctor races out...

■ The voice of the Great One (and assorted other spider mutterings) was provided by Maureen Morris, the actress wife of production manager George Gallacio.

■ The Great One reveals that Sarah's cries of distress were just an illusion to draw the Doctor further into her web. Elisabeth Sladen pre-recorded Sarah's screams for this sequence.

To prove that her voice is just an illusion, the Great One – using Sarah's voice – sings the nineteenth-century nursery rhyme *Pop! Goes the Weasel*. (The Doctor references the same nursery rhyme in the following sequence, when Sarah magically transports him out of the Queen's palace.)

Cho-je heads to the cellar and interrupts the ritual, but it is too late – the spiders have already arrived, unbeknownst to Barnes and his men. One of the spiders attacks, felling Cho-je with a bolt of lightning.

They were all the rage in Mummerset.

The Doctor, meanwhile, returns to Sarah in the prison. She takes his hands and teleports him back to the village, right back to the TARDIS. The Doctor asks how she did it, and she explains that the Queen taught her how. She hurries the Doctor back into the TARDIS and they depart. The TARDIS materialises in the cellar of the meditation centre, where a spider has attached itself to each of the men. The Doctor emerges...

■ This is the point at which this episode was scripted to end (see below).

...and the men, now possessed by the spiders, attack with lightning bolts. Tommy shoves Moss aside, helping the Doctor and Sarah escape. They lock the cellar door behind them and rush upstairs to meet K'anpo (George Cormack) in his study.

■ This was Cormack's second *Doctor Who* role, having played the Atlantean King Dalios in *The Time Monster*.

■ The Doctor's Tibetan greeting was written out phonetically in the script: "JAL TA KAY YON JO MA CHUN WA." It's not really Tibetan, though – it's gibberish.

■ The Doctor probably picked up a spot of the language on his previous visit to Tibet, in *The Abominable Snowmen* (1967), where he helped defend the Det-Sen Monastery from the Yeti.

■ K'anpo Rimpoche was named after the Guru Rimpoche, the teacher who brought Vajrayana Buddhism to Tibet and its neighbouring countries. Guru Rimpoche was also known as Padmasambhava. When the Doctor visited Det-Sen in *The Abominable Snowmen*, the monastery's abbot was named Padmasambhava – but since Guru Rimpoche was active in the eighth century and the Second Doctor landed in Tibet in the seventeenth century, it's unlikely they are the same person. (Unlikely... but then again, Buddhists do believe in reincarnation.)

■ Although the Doctor wonders, "Have we met before?", K'anpo explains that "the recognition of friends is not always easy." We are shortly to learn that K'anpo is the hermit who lived on the mountain behind the Doctor's home on Gallifrey. The Doctor's reaction to meeting him chimes with the series' frequent suggestion (such as in *The Sound of Drums* (2007)) that Time Lords can recognise each other immediately, regardless of what face they may be wearing at the time. K'anpo might have a point, however, if you consider how many times the Doctor was fooled by the Master's many disguises, in stories such as *Castrovalva* (1982), *Time-Flight* (1982) and *The King's Demons* (1983).

As Tommy guards the study, the spider-possessed men try to enter. Tommy puts up a fight, and even though he is surprisingly resistant to the lightning-bolt attacks, it looks like he won't hold the men off forever...

■ As Part Five under-ran (because of the earlier material shunted back into Part Four), material from Part Six was shuffled up to expand this cliffhanger sequence. As well as the first two-and-a-half minutes of Part Six, Letts also brought forward this slightly later scene of Tommy coming under attack, to build in a moment of peril.

"Good grief, it's CSO!"

Moss, Barnes and Land.

Out with the old...

... and in with the new.

PART SIX

FIRST BROADCAST: 8 JUNE 1974

K'anpo reveals that Tommy has given him the crystal – just as the Queen plays her hand. She has been hiding on Sarah's back, and now she takes control of her host, flings a lightning bolt at the Doctor and demands the crystal be handed over.

■ Due to the editing work to the end of the previous episode, the recap at the opening of this one seems weirdly out of sequence.

The Doctor and K'anpo try to get Sarah to fight the mental control of the Queen. She gazes into the blue light of the crystal and it gives her the power to shake her off – literally, as the spider falls from her back, shrivels up and fades away.

■ Sladen lip-synched to Kismet Delgado's pre-recorded lines.

As Sarah recovers, K'anpo questions the Doctor's motives and his "greed for knowledge," subtly suggesting the Doctor is to blame for everything that has unfolded. K'anpo tells the Doctor he must confront his fears to put an end to the spiders' plans. The Doctor takes the crystal and prepares to depart for Metebelis Three, where he intends to return it to the Great One. Sarah points out that this will destroy him, but he is not discouraged.

■ This is the crux of the story for the Doctor – and for Barry Letts, as the driving force behind the shaping of the Third Doctor's character. When he set out to outline the story, Letts was determined to 'fix' a character flaw that he had seen develop throughout the Doctor's adventures: that the Time Lord's desperate hunger for knowledge and experience had destructive consequences. Just look at what happened to poor Professor Clegg in Part One! This is the moment where the Doctor realises he must face up to those consequences, and pay the price for his greed.

■ Now, the Doctor realises how he knows K'anpo, finally recognising him as the hermit from his youth. When K'anpo teases him about his "naughty" theft of a TARDIS to leave Gallifrey, the Doctor counters, "I had to get away; I hadn't your power" – to which K'anpo adds that he "regenerated and came to Earth." These lines would suggest that K'anpo has the ability to travel through time and space without the use of a TARDIS – a suggestion echoed by his sudden appearance at UNIT HQ at the end of this episode.

■ "When a Time Lord's body wears out," says the Doctor, "he regenerates, becomes new." This is the first use of the word 'regenerate' in connection with the Doctor's ability to change his appearance.

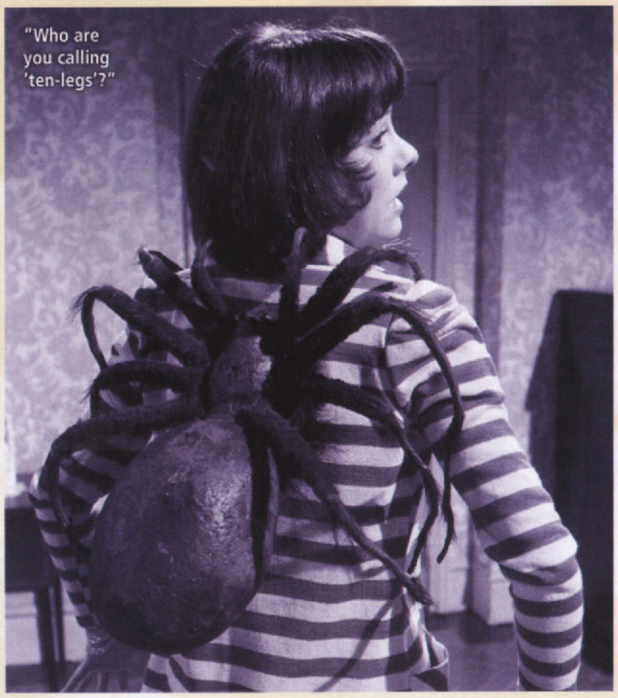
■ When the Doctor announces his plan, Sarah counters, "But you told me that if you went back there, the cave of crystal would destroy you!" But we never actually saw the Doctor say any such thing! It is possible, though, that he filled her in on the details in some of the unseen moments spent in K'anpo's study. (Later in this episode, Arak and Tuar also claim the Doctor will die if he enters the crystal cavern – but this could simply be common knowledge among the humans of Metebelis Three, given their experience of the radiation emanating from the crystals.)

Barnes' men continue their attack. Cho-je and Mike dash up from the cellar, and Mike dives in front of Tommy to protect him, taking a lightning bolt to the chest. Barnes bursts into K'anpo's study, just in time to see the Doctor vanishing, crystal in hand. Barnes opens fire on K'anpo with a beam of energy, then races down to the cellar to try to intercept the Doctor. Mike returns to consciousness to see the old Time Lord slump into his arm chair. Cho-je fades away – and then, K'anpo's features blur and are replaced by those of Cho-je.

The Doctor knew exactly where to hide the crystal...

'K'anpo Rimpoche was named after the Guru Rimpoche, the teacher who brought Vajrayana Buddhism to Tibet.'

■ The Doctor's sudden ability to teleport at will is a little bit shocking – but moments before this, K'anpo told him to "Take my hand – quickly!" It is possible K'anpo shared his own ability to transport his body at will with the Doctor, at least temporarily.


"Who are you calling 'ten-legs'?"

■ Following the misadventures that ended his UNIT career, the redemption of Mike Yates is complete, as K'anpo explains that "his compassion protected him [from death by lightning bolt] – just as Tommy's innocence was his shield."

■ Although the Doctor would go on to see the Brigadier many times again, and even run into Sergeant Benton once or twice, this is the last time we see Mike Yates in the series. Sort of. Richard Franklin did appear again, in *The Five Doctors* (1983), but he was playing an illusory Mike designed to frighten away the Doctor. Franklin also appeared as Mike (the real one this time) in the 1993 *Children in Need* Special, *Dimensions in Time*.

■ K'anpo's regeneration, through the 'third party' of Cho-je, bears a striking similarity to the later regeneration of the Fourth Doctor into the Fifth. In *Logopolis* (1981), the Fourth Doctor is stalked by a mysterious figure called the Watcher, who merges with the Doctor at the moment of his 'death', heralding his regeneration. As his companions watch the process unfolding, Nyssa very astutely observes that the Watcher "was the Doctor all the time." Earlier in this episode, K'anpo had admitted that "Cho-je is a projection of my own self."

The Doctor reappears next to the TARDIS in the cellar, hops in and takes off for Metebelis Three. There he faces the council of spiders, where Lupton lunges for the crystal – but his spider strikes him down, saying they dare not defy the Great One.

The Doctor enters the Great One's lair. The Doctor offers the crystal, but only on the condition that the spiders abandon their attack. But the Great One has bigger plans: her crystal web needs only the Doctor's crystal to complete it, and then she can use it to amplify her psychic power ►

◄ and rule over the entire universe. Weakened by the radiation in the cavern, the Doctor is unable to stop the Great One from psychically lifting the crystal from his hands and placing it into the centre of her web...

■ Visual effects assistant Ian Scoones built a unique prop for the Great One, which was larger than any of the other spider props made for the story. It was fitted with burning red eyes and a skin made from moss, painted black and stretched over a balloon bladder, which gave the viewer the impression that the giant spider was breathing. Unfortunately, Letts decided that the prop was far too scary, and so the Queen spider did double duty as the Great One in these scenes.

■ It seems that Letts didn't go far enough to tone down the fright factor, however. In the *Daily Mail*, the Church of England's consultant psychiatrist Dr Michael Hession explained how he feared that the Doctor's latest adventure was responsible for a possible 'epidemic of spider-phobia among young children'. (Let's ignore for the moment the fact that a qualified psychiatrist used the word 'spider-phobia'.) Jumping on the bandwagon, like a spider clinging to the back of a hapless Buddhist, the National Viewers' and Listeners' Association used this as evidence to back up their demand that the Beeb should move *Doctor Who* to a later timeslot.

The Doctor, bathed in radiation from the crystal web, is weakening – but he warns the Great One that her plan is impossible. She ignores him and, as she crows in triumph, she is bathed in a fiery red light. She screams in agony: "Help me! My brain is on fire!" As the Great One dies, the Doctor makes his escape...

■ *More Short Trips* (BBC Books, 1999) contained the short story *Return of the Spiders* by Gareth Roberts, in which we learn that the crystals are the only known source of fluon radiation – and it is this radiation that spells the Doctor's doom.

On Metebelis Three and on Earth, the spiders wither and die, and the humans are freed from their control. As the Doctor stumbles back to the TARDIS, the spider's palace and the crystal mountain are consumed by a giant explosion. The spiders are defeated.

■ Or are they? *Return of the Spiders* reveals that the surviving spiders were teleported to earth following the Great One's death, and it takes the Fourth Doctor, Romana and K9 to defeat their new plans for conquest. Meanwhile, in the audio drama *Worldwide Web* (Big Finish, 2009), the Earth is encased in the blue crystals, heralding another invasion of the spiders from Metebelis Three.

The Doctor has been missing for over three weeks, but Sarah keeps visiting UNIT HQ, hopeful that he will return. And today is the day she has been waiting for. The TARDIS materialises, and the Doctor emerges. Weakened by his confrontation with the Great One, he slumps to the floor.

■ "I got lost in the time vortex," the fragile Doctor reveals. In another example of the 'intelligent' TARDIS knowing the best course of action, he adds: "The TARDIS brought me home."

■ It may have been a few weeks for Sarah, but from the Doctor's point of view, he was lost in the time vortex for ten years – according to the New Adventure *Love and War* by Paul Cornell (Virgin Publishing, 1992).

As Sarah and the Brigadier look on, the Doctor seemingly breathes his final breath. Sarah senses an energy in the air – and K'anpo appears in the laboratory.

■ K'anpo gives the Doctor "a little push" to trigger his regeneration – and though it's not visible here, is it possible the thing that gives him this 'push' is the same golden regenerative energy seen often in the series since 2005 and as used by River Song, for example, to save the Doctor's life in *Let's Kill Hitler* (2011)?

■ K'anpo warns them that "you may find [the Doctor's] behaviour somewhat erratic" following his regeneration. We can see precisely how erratic in *Robot*, though the best example of 'post-regenerative trauma' is almost certainly the Fifth Doctor's wobbly recovery in *Castrovalva*.

K'anpo fades away – and the Brigadier and Sarah watch as the Doctor's features change into those of an entirely new man...

The Brigadier wonders if he'll need a new scientific advisor...

'Tom Baker was not credited for his appearance – but since he went on to rule the world, we're not sure he would have complained.'

■ The Brigadier's weary line – "Well, here we go again..." – was originally ad libbed by Courtney in rehearsal.

■ Although the Brigadier's first meeting was with the Second Doctor, he did not, of course, witness the Second Doctor's regeneration into the Third. (No-one did, since it happened off screen between *The War Games* (1969) and *Spearhead from Space* (1970).) With that in mind, his "here we go again" may seem a little odd. But given how much time the Brig has spent with the Doctor by this point, and how many weird things he has witnessed while with UNIT, and how much he must have learned about alien life and the Doctor's own peculiar biology... Perhaps it's not surprising that this is just another bizarre day in the life of Lethbridge-Stewart.

■ Tom Baker was not credited for his appearance in this episode – but since he went on to rule the world, we're not sure he would have complained.

■ This is the first time since the First Doctor's transformation into the Second in *The Tenth Planet* (1966) that his regeneration has been seen on screen.

■ An alternative regeneration – resulting from the Faction Paradox's tinkering with time – was presented in *Interference: Book Two* by Lawrence Miles (BBC Books, 1999), in which the Third Doctor is shot and regenerates on the remote planet of Dust. Trust us, it's complicated. **DWM**

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The Great One prepares to tap dance down her staircase.

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PAST & PRESENT

Even the grumpiest of parents can't help but enjoy a *Doctor Who* Christmas with their children...

BY **JACQUELINE RAYNER**

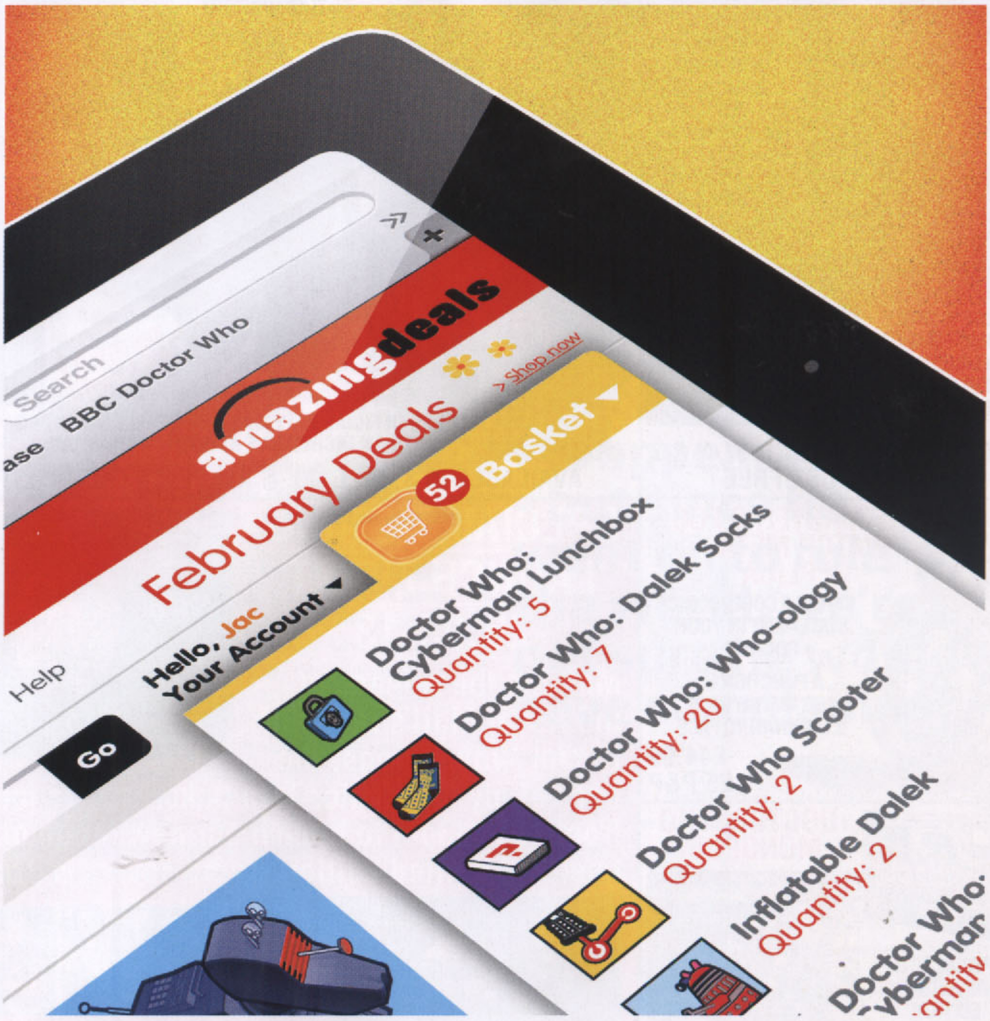

ILLUSTRATION: **BEN MORRIS**

Happy Christmas! (I'm sorry, but in the timey-wimey world of magazine publishing deadlines it's still Christmas 2012. You could always cut out this greeting and save it for next Christmas and then you'll feel all efficient and ready for the festivities come October.)

The first window in the *Doctor Who Adventures* advent calendar (other *Doctor Who* publications and advent calendars are available) showed Mrs Peace from *The Unquiet Dead*. Well, that threw us. There'd been seven Christmas Day episodes so far, add *The Snowmen* for eight, 24 windows on the calendar, that divides nicely into three pictures per story, that had been our expectation. Could the unexpected incursion of the Gelth mean that we wouldn't get any (eagerly anticipated) *Snowmen* photos, or was our whole hypothesis flawed? Could it even mean (please please please!) that my dream would be fulfilled of seeing Peter Purves behind a window for *The Feast of Steven*? I tell you, it took will power not to open the whole calendar there and then to check.

I don't actually enjoy Christmas that much, although hopefully as it'll be nearer Valentine's Day when this is published, no-one will shout at me. (Actually, I can't bear Valentine's Day either, how grumpy am I? Although if you *really* want to send chocolates and flowers, I'm sure **DWM** will be glad to receive them.) I tried to get in the Christmas mood by singing my own version of Christmas classic *I'm Gonna Spend My Christmas with a Dalek* ('I'm gonna spend my Christmas with a Monoid, and feed him sausage rolls and warm mince pies, and if he's really good, I'll add some Christmas pud, and let him watch *The Snowmen* with his two big eyes') – but no-one I sang it to* appreciated just how clever I was being with the Dalek's big left toe/two big eyes equivalence so I sulked and cracked open the Quality Street instead. (Mind you, I bet the Dapol Monoid would've had two eyes.)

But it turns out having children makes Christmas sort of almost fun. Not just the advent calendars (overall we ended up with six) but the nativity plays and the carol concerts and the excitement and actually now I think about it I should confess to a slight weakness for tinsel and *It's a Wonderful Life* (trivia: James Stewart was born just four months after William Hartnell). Then, of course, there are the presents. Now, I absolutely agree with the school of thought that says Christmas isn't about presents, but the thing is, when you're six years old, Christmas *is* pretty much mainly about presents. And when you're a fan parent, there's a bit of a risk of overindulging in wish fulfilment. I mean, have you seen how much *Doctor Who* merchandise there is out there these days? Back in our day we had nought but a *Full Circle* Viewmaster and a pair of Tom Baker underpants. [*I initially mis-read that as 'Tom Baker's underpants' – Ed*] The temptation to do a Supermarket-Sweep-style run through Forbidden Planet (other shops are available) throwing remote-control Daleks and build-your-own sonic screwdrivers into your shopping trolley can be overwhelming. It is necessary to Stay Strong and Resist. Mind you, it's not as difficult as it was a few years ago – the birth of our sons coincided with the really HUGE explosion of merchandise that followed the series returning to the air. Back in 2006 you could have witnessed a heavily pregnant woman stocking up on Dalek pyjamas just in case they stopped being produced before she had children old enough to wear them. A bit later, Cybermen lunch boxes were also stockpiled. The idea that *Doctor Who* products would still be ubiquitous in shops over six years later didn't really cross our minds! But it's fab, isn't it? (Although I will never be truly satisfied until Character Options releases a complete set of Planetarians**, complete with all variations.) We did show restraint in the end, but only because we've already got almost every *Doctor Who* toy in the world (or at least that's what it feels like when you go in the boys' bedroom. Or our bedroom. Or, indeed, any other room in the house).

> 'Back in our day we had nought but a *Full Circle* Viewmaster and a pair of Tom Baker underpants.'

Christmas telly is much more exciting when you're watching it with children, too. Settling down to watch *The Snowmen* as a family was pretty special. Until ten minutes before the end when Non-Fan Twin fell off the back of the sofa (don't ask) and we were caught up in tears and bruises right up to Clara's death (which I didn't see coming *at all*), and then we were just caught up in tears (me). But it was still, on balance, a lovely experience.

And you know the advent calendar? Five from *The End of Time* (Parts One *and* Two) and I'm pretty sure that's the Tenth Doctor from the BBC One Christmas ident! Now, who would've predicted that? But please may I have Peter Purves next year...? **DWM**

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* The cats

** These aliens from *Mission to the Unknown*/*The Daleks' Master Plan* should actually be referred to as Representatives – if you would be interested in many more fascinating revelations like this, please write to: Please Print Jac's Dalek Delegates Article in **DWM**, c/o Tom Spilsbury, address at front of mag.

THE DWM REVIEW

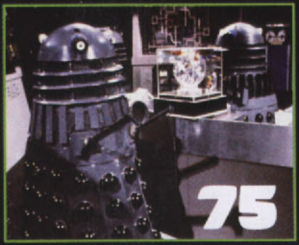
PLUS! A PREVIEW OF UPCOMING RELEASES

> 'The Doctor comes down the steps like a Vegas showgirl, swishing his cape and with the greater proportion of a ostrich fanning out from the top of his head.'
>
> *The Reign of Terror* **DVD**

70

'The star of the show is Simon Hunt's evocative soundscape, which howls and wails in the background like a nuclear wind.'
Snakebite **AUDIO**

"While *Voyage to Venus* delighted in the trappings of pulp sci-fi, this play is more serious, a tale of explorers and noble savages...'
Voyage to the New World **AUDIO**



'*Destiny of the Daleks* reveals a tug-of-war between the styles of two very different writers...'
Destiny of the Daleks **AUDIO**

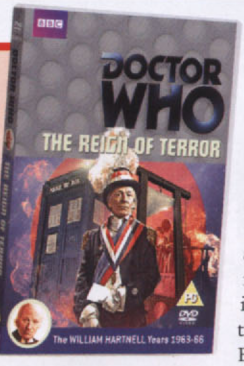
TELEVISION
DVD
AUDIO
BOOKS

The Reign of Terror

Mon dieu! The Doctor and his companions find that blood and terror await them in revolutionary France in the latest DVD. What to make of it all…?

REVIEW BY **GARY GILLATT**

DVD BBC
STARRING William Hartnell (the First Doctor), Carole Ann Ford (Susan), William Russell (Ian) and Jacqueline Hill (Barbara)
WRITTEN BY Dennis Spooner
DIRECTED BY Henric Hirsch
FIRST BROADCAST 8 August – 12 September 1964
RRP £20.42



"The streets of Paris, strewn with the carcasses of the mangled victims, have become so familiar to the sight that they are passed by and trod on without any particular notice. The mob think no more of killing a fellow man – one who is not even an object of suspicion – than wanton boys would of killing a cat or a dog.

"It'll be our most Christmassy Christmas Special yet," adds *Doctor Who* producer Steven Moffat.

Of course not. A little joke. But it's to remind us how what we expect from our favourite family drama series has changed during its five decades on TV. These days, every fifth or sixth episode is Christmas. When *Doctor Who* began, every third or fourth serial featured a much-loved mass homicide from history.

The quoted passage comes from the *The Times of London*, Monday 10 September 1792. It's a report on the September Massacres, a bloody foretaste of *la Terreur*, the French state's attempt to establish control over the population through the legal and largely unfettered use of violence – literally reigning through terror. It's a revolution within a revolution. "Terror is nothing other than justice," says the 35-year-old Maximilien Robespierre, President of the National Convention. "Prompt. Severe. Inflexible." He believes it to be a virtuous form of government. The word of a virtuous man, he insists, should be enough to condemn a traitor. But Robespierre's licence to murder is not used merely to help hasten the obliteration of the *ancien régime*. The merest whisper of treachery is enough to condemn *any* enemy – a business rival, an unfaithful lover, an enviably successful friend – to death by the guillotine, as grotesque an invention as has ever been conceived by man. By the summer of 1794, the air in Paris is thick with fear, paranoia, and the stench of thousands of rotting corpses heaped high at the Errancis Cemetery. Soon, Robespierre himself will be added to the pile. In two virtuous pieces.

Forgive the lecture. But it's important to bring the ferocious brutality of the real Reign of Terror into focus. In 1964, this was considered a suitable playground for a children's serial. Indeed, BBC Head of Drama Sydney Newman thought bleating bug-eyed robot men to be a far less appealing subject matter. And what makes *Doctor Who's* teatime *Terreur* for tots so remarkable is the fact that it does not shirk from portraying the savagery of life in France in 1794. The first episode, especially, is a masterpiece of slowly unfolding horror.

But it begins with whimsy. The Doctor, in a particularly peevish mood, is convinced that he has brought homesick companions Ian and Barbara back to present-day England. They're not so sure, and to prevent their pilot abandoning them in what could be anywhere or anywhen, they cajole him into joining them outside. Assured writing meets skilled performance in a lovely scene that would shine in any *Doctor Who* script from the last 50 years. Over one shoulder, Ian soft-soaps the Doctor. "*Of course* you're in control," he smarms. "And your *important research* must be completed." Barbara is at the Doctor's other shoulder, brushing away invisible dust, or possibly space dandruff. When it comes to Barbara, the Doctor's a pushover. She's his first human girl crush – and who can blame him? Meanwhile, William Hartnell hilariously double-takes between them. But despite this left-right charm offensive, it's the suggestion that they might all go for a drink that finally wins the Doctor over. Perhaps it's a little reflection of real life. Is this how Hartnell's colleagues dealt with his more dyspeptic mornings? "*Of course* you're in control, Bill." It's easy to imagine many a studio quarrel settled over a lunchtime stout at the White Horse, Shepherd's Bush.

This bright, optimistic start is designed to lend shadow to what follows, as, from the moment the Doctor's curiosity takes over, the travellers fall into ever darkening danger. In a farmhouse some miles from Paris, they discover documents signed by Robespierre. "The Doctor's put us down right in the middle of the French Revolution!" boggles Ian. "The Reign of Terror," adds Barbara. And that's our lot. We're trusted – required even – to recognise

Illustration: Ben Willsher

the name Robespierre and immediately grasp the implications. (More explanation would doubtless be needed today; the Revolution has long been absent from the compulsory secondary school history syllabus. The subset of the British population now most likely to know the name Robespierre is **DWM** subscribers. So, one point to Sydney Newman there.)

We meet on-the-run aristocrats Rouvray and D'Argenson. The militia is on their trail; a bickering band of bloodthirsty soldiers, grinning like Alsatians. Which, given that this is northern France, they may well be. Our bold Rouvray almost talks his way out of trouble. Playing on the memory of his lost patrician authority, he orders the soldiers to stand down. One man surrenders his musket, but our arrogant aristo pushes his luck. In an especially nuanced piece of writing, we're given a flash of insight into both sides of the class conflict. "You can give them uniforms," sneers Rouvray, "but they remain peasants underneath." Without any order from his officer, one of the peasants shoots Rouvray dead. "A desperate attempt," observes the commander. "And it very nearly worked." The camera shies away as a second shot is fired. D'Argenson has been murdered. We know this from the soldiers' gleeful laughter.

Already roaring with power, the episode accelerates toward a truly tremendous climax. Ian, Barbara and Susan are taken captive. "If any of them speaks," says the commander, "*shoot them.*" Completely helpless, they can only stand in silence as their fate is decided by the squabbling soldiers. And then the farmhouse is set alight. But the Doctor is still inside! The fire spreads rapidly - through a series of generally excellent model shots - and the Doctor collapses, overcome by smoke. The camera pans up as the flames rise ever higher, and the incidental music - from Stanley Myers, and one of *Doctor Who*'s finest scores - playfully, sarcastically, quotes *La Marseillaise*. An anthem for life and liberty, just as death and disaster seem inevitable. *Hold on flames. Roll credits.* What a cliffhanger! They don't make them like that any more.

The first episode is all about establishing the stakes we're playing for. It's made perfectly clear again at the start of the second, when we're shown the falling blade of the guillotine. It's mere moments of stock footage, but no less chilling for it. (And this is not some arcane threat from a bygone age. It's worth remembering that the guillotine was used in France until 1977, and its blade was still hanging in the air until capital punishment was finally abolished in 1981.) "You have no rights," barks a judge. He's talking to Ian, Barbara and Susan, but the director has him looking right down the lens of Camera Two, directly at us. "You will be guillotined as soon as it can be arranged." And with that, we are dragged away to the Conciergerie prison.

William Hartnell: still thinking about going down the pub.

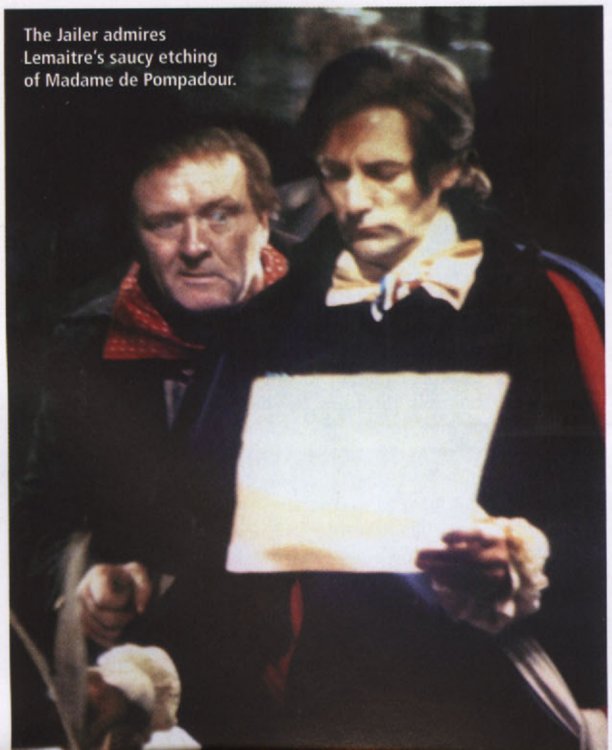
'When it comes to Barbara, the Doctor's a pushover. She's his first human girl crush - and who can blame him?'

Here, writer Dennis Spooner - a true *Doctor Who* natural, giving us his first work - looks to leaven this brutal business with a few grains of humour. He's hardly generous with it - though he will be in future - so perhaps script editor David Whitaker is staying his hand. We meet the lumbering jailer, his working class background conveyed through the broadest northern accent, and Jacqueline Hill does a wonderful comic reaction to his bad breath. But really, it's the merest gesture toward fun. Although the Doctor and others later run rings round the jailer, he's still a total horror, motivated by lust, greed and fear in turn. He leches over Barbara, offering her freedom if she - though he doesn't use these words - has sex with him. Barbara merely turns and smacks him round the face. Marvellous.

"Lock 'em away!" bellows the jailer. "In *there*. It's a cell I keep... for my special guests! *Har har har*!" Barbara and Susan are dragged into *Doctor Who*'s most bleak and dispiriting dungeon of all time. But it's Ian who seems to get the premium accommodation. His cell is on film, and comes with a hot and cold running storyline. He's tasked with finding an English spy, James Stirling. "Ask Jules Renan..." whispers a fellow prisoner with his dying breath. "At the sign of... Le Chien Gris." But what's with the sudden French? The TARDIS translation circuit must be on the blink - or, like Siri on the iPhone, doesn't work well at low volume. (*"I do not know what that means. Searching Index File for the sign of Lush He Angry."*)

The Reign of Terror comes with a neat little story of plot and counter-plot. It also gets to the heart of the dreadful irony of that time. Robespierre's idea of justice was based on trust and duty, but no-one could be trusted. However, our *Doctor Who* serial does seem clear on which class of citizen is the more virtuous. Barbara and Susan are rescued from the guillotine by upper-crust counter-revolutionaries Jules and "my young friend" Jean. They're a sweetly affectionate pair who insist on calling each other by name with every other line ("I'll go now, Jules." "Take care, Jean."), and they put their trust in the English travellers immediately, just as posh Rouvray and D'Argenson did before them. However, any ordinary working man we meet immediately proves devious, truculent and unreliable. The soldiers, the jailer, a roadworks overseer, a shopkeeper and a physician are all ready to abuse or denounce our heroes for personal gain, in the name of the glorious revolution.

But the story, having given us these rules, then subverts them to work its pivotal trick. Citizen Lemaitre, overseeing the Conciergerie, seems to be working for Robespierre, but turns out to be the English spy that Ian is looking for; our Mr Stirling having surely been dispatched on this undercover mission thanks to his having the biggest hooter north of Boulogne. Meanwhile, Barbara takes a shine to Jules' friend in the resistance, the dashing Leon Colbert. Attentive and seductive, there's a whiff of Pepé le Pew about Leon as he kisses Barbara's hand and plies her with wine (*'C'est magnifique, mon belle fromage!"* he almost but doesn't quite say.) But Leon proves a stinker in every sense. He's a double agent for the State, and it was his treachery that led the soldiers to the farmhouse at the start of our tale. Soon, Leon has Ian chained up and ready for torture, but even he is allowed a sympathetic moment. "If you'd seen what France was like six years ago, you'd understand," he says. "I *do* understand," replies Ian. "But I can't help you." Actor Edward Brayshaw gives a wonderful, rich performance as Leon. It's a tragedy that it's ►



The Jailer admires Lemaitre's saucy etching of Madame de Pompadour.

almost entirely confined to the lost fourth and fifth episodes of this story.

So where is the Doctor amidst all this cruelty and tyranny? Early on, Susan tells us that the Reign of Terror is his favourite period of history. One might wonder how such a bloody time can be anyone's *favourite*, but the Doctor clearly has a taste for revolution. It's fitting, given how many he will go on to foment across the galaxy. He's already managed a couple in the few weeks we've known him. However, the Doctor's particular affection for the Terror is also a writerly sleight of hand, and one that shows *Doctor Who* undergoing a revolution of its own. Up to this point, the Doctor has needed history teacher Barbara's insights to help him cope with life in the past. But Dennis Spooner requires the Doctor to be able to slip straight into a position of authority. And so it is that his special study allows him to know the lay of the land and be able to bluff his way at the highest level. We've long since taken this sort of thing for granted; that the Doctor knows everything, and can charm his way to the top. These days, he even has a piece of paper that can do the job for him. Here, it's mostly played for fun, and leads to *The Reign of Terror*'s best gag, and it's a visual gag. When the Doctor barters for the uniform of a Regional Officer of the Provinces, it seems to be only the matter of a jacket and a sash. But the writer and director are deliberately holding back the rest of the outfit for the Doctor's big entrance at the Conciergerie. He comes down the steps like a Vegas showgirl, swishing his cape and with the greater proportion of an ostrich fanning out from the top of his head. Hartnell is clearly in his element.

Sadly, *The Reign of Terror* rather fizzles to a close in its sixth and final episode. Ian recalls another clue whispered to him in prison. "Nothing specific," he says. "Just something about Barras, a meeting and a sinking ship. No! *The* Sinking Ship." It's hardly short on detail, so we're left to wonder what Ian might have considered a specific message. Perhaps he expected a phone number. He and Barbara head to the pub in question, where politician Paul Barras is trying to recruit the next ruler of the country. As our heroes dress as innkeeper and wife, it all feels a little like a Morecambe and Wise sketch, or one of those clumsy plays that the contestants used to act out in the final round of *The Generation Game*. Napoleon Bonaparte turns up – thoughtfully dressed like Napoleon Bonaparte to aid recognition – and he and Barras make a deal for France while staring intently at the tips of each other's noses, as if they're about to kiss.

But there's one last shock to come, one last reminder of the horror. Back in the fourth episode, the Doctor met with Robespierre and debated the merits of his policy of state-sponsored murder. Even Robespierre himself is granted an understanding emotional beat. "Do you think I want this carnage?" he wails. "What a memory I shall leave behind if this lasts!" And here is the memory of it, given back to us in a TV series for children that adults adore. In the final episode, we're shown fate catching up with Robespierre. He is shot, off screen, but then dragged out before us, still alive, his hand clamped over his shattered jaw, and blood running through his fingers. It's wildly violent and vivid by *Doctor Who* standards, and a last, sobering reminder of why the series doesn't tackle real history any more.

It's not that history is in any way less exciting than aliens and monsters, it's just that if you subtract those aliens and their devious manipulations, then we're only left with humans committing acts of barbarity against other humans, and often for no other reason than greed, envy and plain old-fashioned hate. Some monsters are simply too monstrous for teatime; especially now that *Doctor Who* looks more 'real' than ever. These old episodes, black and white and presented as if from under a proscenium arch, still have a power, but keep us at a safe distance. Today, with single-camera filming – and perhaps even 3D filming coming soon – we'd be right in there; amongst the cruelty and the violence, pushed up against it. It can't be done. Especially not with Christmas coming round as often as it does. You don't want Robespierre's splintered jaw with your sherry trifle.

"Are you being served?" The Doctor barters for some posh togs.

'The Doctor knows the lay of the land and is able to bluff his way at the highest level. Hartnell is clearly in his element.'

But then, perhaps it's right that not every Doctor has been allowed free access to the more grown-up bits of history. It's certainly fortunate that it was his first incarnation who blundered into Paris at this time, and not his third. The Third Doctor would share a cheeky Beaujolais with the dandy Leon Colbert, and then get the good guys and the bad guys thoroughly confused. "Jehosaphat!" he'd say. "I should have known *he'd* be behind all this!" Jo Grant would be slow on the uptake. "Who, Doctor?" she'd squeak, and her friend would have rubbed the back of his neck in frustration. "Did you also fail basic French at that school of yours?" he'd have huffed. "*Lemaitre*, Jo!"

DVD Extras

The big bonus promise of this DVD is an attempt to recreate the lost fourth and fifth episodes of *The Reign of Terror* using animation. This has clearly drawn upon the efforts of many talented and hard-working artists, to whom must go much praise. Unfortunately, the finished product, due to how it has been compiled and directed for presentation here, can only be judged – with a heavy heart – a failure.

The surviving camera script for part four, *The Tyrant of France*, tells us that there would have been 52 camera shots in an episode of roughly 24 minutes' duration. So there would have been a shot change, on average, around twice a minute. At one point in the animated episode four, the shot changes three times *in one second*. Now, this animation shouldn't follow the original camera script verbatim, and one understands that additional close-ups are necessary to draw our focus. But here, our 'camera' spins wildly around the room. Was there no basic storyboard to work from? The result is frenetic, bewildering at best, and thoroughly distracting at worst. You try to follow the story, but each needless shot change is like someone bellowing in your ear. Early in the fourth episode, Barbara is concerned that Susan is running a fever, but Leon Colbert tells her not to worry. "We've done all *CUT!* we can *CUT!* Barbara *CUT!*" says Leon. "Oh *CUT!* it's *CUT!* probably just *CUT!* a chill *CUT!*" he adds. But Barbara thinks Susan needs a doctor. "You must *CUT!* know someone *CUT!* we can trust?" The director seems to have no sense of how many shot changes the poor human brain can cope with. It's a quiet little character scene.

The animation is also disappointingly inconsistent. In a sequence at the Conciergerie, the Doctor changes face from shot to shot. One moment he looks like an acquisitive turnip, the next a rather crestfallen pufferfish. Within the generous freedoms of the rules of caricature, each of these might be said to be a fair description of William Hartnell's Doctor. But it's the flicking back and forth between them that's the terrible distraction; and then there's the 'rotoscope'-traced moments of sudden movement, which feel like they come from another place again. It's as if the director is cutting madly between two or three different animations of the episode, each tackled in a different style.

What most boggles the mind is that, six years ago, the *Doctor Who* DVD range gave us animated versions of the two missing episodes of *The Invasion*. It was a production superior to this in every way; calm, consistent and confidently unshowy. Why the huge leap backwards? Some will claim that any reconstruction is better than none, but surely it's reasonable to at least expect some progress in the field? Some will also say that to call this project a failure is too cold. In justification of that, it's worth remembering that the *sole purpose* of *Doctor Who* is to transport us to another place, even for just a few fleeting moments – to dislocate us from the here and now. It takes a huge amount of work, from every department, to make the entire production process of *Doctor Who* dissolve away. One misspoken line, one untucked monster costume. An unconvincing model, green screen or unsuitable soundtrack. Any of these things – and a thousand others – will bring us crashing back to our ordinary sofa in our ordinary living room. But this animation makes no effort at discretion. It's trying too hard to be noticed. It's just too... *animated*. For any hope of feeling transported to the summer of 1794 with the Doctor and his friends, then your only option is to, well... close your eyes and just listen to the soundtrack. And if that isn't a failure, then what is?

The production documentary focuses on *The Reign of Terror*'s sometimes troubled days in the studio, with help from the detailed memories of Carole Ann Ford (Susan), William Russell (Ian) and production assistant Timothy Combe. Director Henric Hirsch suffered a breakdown on the recording day of the third episode, but the identity of exactly who stepped into his shoes remains a tantalising mystery. It's a shame that Hirsch could never work on *Doctor Who* again, because the opening episode of this story proves that he knew his business. However, Carole Ann Ford, for one, certainly found him a struggle to work with. Brace yourself for her vivid retelling of the "Why so maudlin?" story on this documentary. It's not for the faint of heart.

Behind the scenes on the third episode *A Change of Identity*. But who directed it?

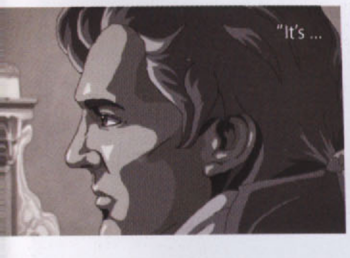
The clips from *The Reign of Terror* used in the documentary look like they've been filmed through a sock and then scrubbed with wire wool, which brings home the miracle of the restoration work that has been done to the episodes as presented on this DVD. When Lemaitre asks for "the execution list" at the prison, so clear is the picture, we can now see through the back of the sheet of paper that it is neatly titled EXECUTION LIST. Later, he asks for "the execution figures." Equally neatly: EXECUTION FIGURES. Say what you like about Robespierre, but he kept tidy paperwork. However, there is a small price to be paid for this new clarity. Now, for the first time, we can spot a member of the production team lurking in the background of the first episode. Or perhaps he's another time-traveller, more skilled at staying out of trouble than our lot.

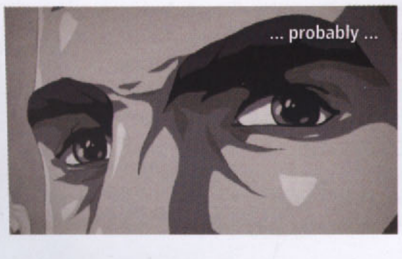
The audio commentary brings forth some new voices – Jeffrey Wickham (Webster), Neville Smith (D'Argenson) and the great Ronald Pickup, who plays the treacherous physician – with a well-prepped Toby Hadoke on hand to get the best out of them. Another commentary, fascinating in a different way, runs parallel to the long-lost fifth episode, and features 'missing episode hunters' Paul Vanezis and Philip Morris.

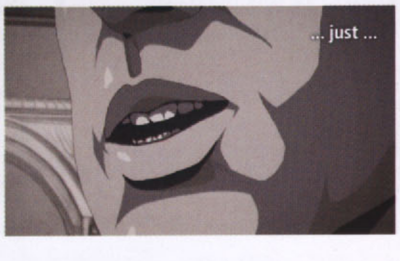
Morris sounds like a hero for our times. Like many *Doctor Who* fans of a certain age, the habit of ticking Target books from a list fostered a natural desire to collect the set, to fill the gaps. But when, in 1981, **DWM** published a list of *Doctor Who* episodes missing from the BBC Archive, his world was rocked. We all share the sense of dismay that there are these great holes in our common history, but Morris is resolved to bloody well do something about it. As an adult, his work on an offshore oil rig has taken him around Africa. Now, with that experience, he's formed a company to work with TV archives around the world to help preserve their material.

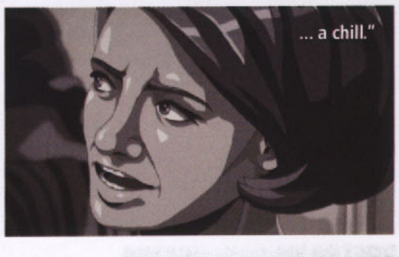
A recent article in **DWM** reminds us that many of these archives are in very dangerous parts of the world. There are Home Office Advisory notices issued against travel to the likes of Libya, Uganda and Ethiopia – all of which once broadcast *The Reign of Terror* and many other lost episodes. But Morris seems determined to leave no stone unturned. "I don't believe in a no-win scenario," he says. There's such a wonderful emotional through-line to this; from the boy who loved Target books to the man knocking on the door of an old TV station down a hot and humid back street in Nairobi or Lusaka. 'Raiders of the Lost Archive' is the old cliché headline for a 'missing episodes' story, but never has the heroic, exotic sense of it felt more true than here. You feel that if those episodes are there to be found, it's Morris who'll be the man bold enough to find them.

Another tremendous set of 'Info Text' subtitles really brings home the magic that was being worked in Studio G at Lime Grove in the summer of 64. *Doctor Who* had been in continuous production for a year, and there were still ten more weeks to go before a break. Every Friday between 8:30pm and 9:45, in a space about the size of a Sainsbury's Local, another episode would be staged like a play, with even the incidental music played live into the studio. The subtitles take us through every clever trick the team used to weave their adventure in space and time. One favourite detail is that, on Friday 14 August 1964, the day William Hartnell recorded the Doctor's great promise ("Our destiny is in the stars. Let's go search for it."), producer Verity Lambert finally pinned down BBC Controller of Programmes Donald Baverstock and secured a commitment to *Doctor Who*'s future. 13 more episodes, with an option for 13 more. And – though he never knew it – an option for 722 more. And counting. **DWM**









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FEATURING The First Doctor and Susan
RRP £10.20

Destiny of the Doctor promises an epic treat of 11 brand new audio stories in this 50th anniversary year, but like the show itself, it opens in a minor key. There are certainly hints here of things to come, but the focus is firmly on evoking the past – not, in fact, the Hartnell era, but October 1963, a world of Telstar satellites, Radio Luxembourg, and looming Cold War tension.

Playing on themes of post-war paranoia and prejudice in and around Coal Hill and Totters Lane, Shoreditch (and so, incidentally, recalling the silver anniversary year as well), *Hunters of Earth* returns *Doctor Who* to the 'old school' in more ways than one. It follows a straightforward mystery (a spate of unprovoked attacks on 'aliens' in the area) through familiar beats and locations, albeit with a playful stop en route for TARDIS parts at Magpie Electricals.

The then-prevailing youth culture of mods, rockers and Beatles is ever-present, and indeed relevant. But it all feels rather unfamiliar and strange, viewed as it is by three leads – Susan, fellow student Cedric, and the Doctor – who would all seem to prefer to listen to Bob Dylan. This distancing effect unfortunately blunts a potential strength for this release, which with a locally-accented second voice, or more contemporary-sounding music, could have sounded rather more special. Meanwhile though, our narrator is Carole Ann Ford, who also gamely voices several characters including, of course, a pre-*Unearthly Child* Susan. Her role here is both welcome and fitting, to kick off festivities for a show that, since it began, has managed to be both young and old at the same time. **JOHN BINNS**

Snake Bite

AUDIO READING AudioGO

WRITTEN BY Scott Handcock
READ BY Frances Barber
FEATURING The Eleventh Doctor, Amy and Rory
RRP £10.20

BBC
READ BY FRANCES BARBER
DOCTOR WHO
SNAKE BITE
AN EXCLUSIVE AUDIO STORY WRITTEN BY SCOTT HANDCOCK

When the TARDIS materialises in a sealed chamber on a far future scientific research facility, it's quickly apparent that the Doctor, Amy and Rory have gatecrashed a top secret experiment. The project – the artificial construction of a spatial temporal wormhole – is the baby of husband-and-wife team Dr Elehri Mussurana and Professor Ernst Wharner. But as the wormhole grows unstable, the TARDIS crew is split up. The Doctor and Rory, in a curious plot decision, make for the safety of the chamber exterior, while a dawdling Amy – still inside the TARDIS – is sucked into the swirling vortex.

This rather run-of-the-mill saga would have benefitted from first-time reader Frances Barber (Madame Kovarian in the 2011 series) turning up the heat a bit. Barber can usually be relied on for a mad-as-a-box-of-frogs performance, but oh, this reading is a bit disappointing. Her husky narration is concise, but rather unengaging, and with the exception of a meek Scottish lilt for Amy Pond, she shies away from recognisable characterisations of the series' regulars.

The audio star of this show, undoubtedly, is Simon Hunt's evocative soundscape which howls and wails in the background like an apocalyptic nuclear wind, keeping things atmospheric and adding a chilly bleakness to the dark world that Amy is transported to.

With Barber at the helm, and with a plot involving wormholes, genetics and a race of cobra-headed aliens, Handcock's story had the potential to be more arch and arresting than it eventually turns out to be. Ultimately, it's all snake and little bite. **VANESSA BISHOP**

1001 Nights

AUDIO DRAMA Big Finish

WRITTEN BY Emma Beeby and Gordon Rennie, Jonathan Barnes, Catherine Harvey
STARRING Peter Davison (the Fifth Doctor), Sarah Sutton (Nyssa)
ALSO STARRING Alexander Siddig (Sultan), Nadim Sawalha (Old Man), Teddy Kempner (Nazar), Kim Ismay (Lottie), Malcolm Tierney (Gantha/ Warder)
RRP £14.99 (CD), £12.99 (download)

Every so often Big Finish will bring out an audio anthology of plays, linked by some over-arching theme. *1001 Nights* is another of these, and it very logically picks the Arabian Nights as its linking story, throwing Nyssa at the mercy of a merciless Sultan. She's forced to save her skin – and, as he's imprisoned with a mad old man in the Sultan's dungeons, also the Doctor's – by telling tales of her fantastic adventures in the TARDIS. It's a canny choice, given both that the Arabian Nights is pretty much a template for this kind of thing, and because its iconography of genies and Persian princes has been largely under-used by *Doctor Who*.

It's a shame, then, that the play as a whole doesn't quite live up to the promise of its premise. The opening bodes well, with Nyssa breathlessly describing the Doctor in terms of magic, battling a rock monster and commanding a magic carpet in such a way that you can pretty much hear the exclamation marks. However, the Sultan, played with exquisite imperious elegance by *Star Trek: Deep Space Nine*'s Alexander Siddig, sadly has no time for Nyssa's talk of magic, only showing an interest when she admits she's been simplifying her stories.

I say sadly, because the stories Nyssa does tell feel a bit un-magical, and this listener could have coped much

The Child

THE AUDIO ADVENTURES OF DOCTOR WHO
CLASSIC DOCTORS – BRAND NEW ADVENTURES
DOCTOR WHO
LOUISE JAMESON PERFORMS
THE CHILD
BY NIGEL FAIRS
THE COMPANION CHRONICLES

AUDIO READING Big Finish

WRITTEN BY Nigel Fairs
PERFORMED BY Louise Jameson and Anna Hawkes
FEATURING The Fourth Doctor and Leela
RRP £8.99 (CD), £7.99 (download)

Somewhere, somewhen, a young girl called Emily talks to her imaginary friend Leela. She's already learned much, but she wants to hear a different story – and Leela is happy to oblige, with a tale of a warrior girl and a wizard, their trip to visit the biggest work of art in the whole universe, and their chilling encounter with the Glass Queen. The Glass Queen is seeking the meaning of things, and has little time for anything without a purpose. This reviewer is going to have to admit that he perhaps has more in common with the queen than the he'd like to think, and that much of this play left him perplexed. There is plenty of opaque imagery – a series of grey men in grey rooms. A snowfield, but where the

Voyage to the New World

AUDIO DRAMA Big Finish

WRITTEN BY Matthew Sweet
STARRING Colin Baker (the Sixth Doctor), Christopher Benjamin (Henry Jago), Trevor Baxter (Professor Litefoot
ALSO STARRING Philip Pope (John White), Ramon Tikaram (Wanchese), Mark Lockyer (Sir Walter Raleigh), Emerald O'Hanrahan (Eleanor Dare)
RRP £5.00 (CD), £1.00 (downlaod)

Voyage to Venus ended on a cliffhanger with Henry Gordon Jago, Professor George Litefoot and the Sixth Doctor arriving by accident in the New World to face a tribe of angry Native Americans. The second of these two special *Jago & Litefoot* plays sees the intrepid Victorians finally solving the mystery of the lost English colony of Roanoke where 100 colonists vanished, leaving only one clue: a carving on a nearby tree, which reads 'Croatoan'.

While *Voyage to Venus* delighted in the trappings of pulp-era sci-fi, *Voyage to the New World* is marginally more serious-minded, a tale of explorers and noble savages at the edge of the world. The Native Americans are represented by Chief Wanchese, who plans to execute the Doctor and Litefoot for the failure to save his daughter from sickness. Meanwhile, the English – in the form of John White, returned from England and

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
Peter Davison and Sarah Sutton in
1001 NIGHTS
FULL CAST AUDIO DRAMA
BIG

longer with her desperate attempts to tell them with an Arab fantasy twist. Instead, the first story drops straight into science-fiction fare with the Doctor and Nyssa encountering a prisoner and his gaoler in a futuristic prison. As a tale it serves well to show both the Fifth Doctor and Nyssa's compassion. However, the ending is a bit of a rush and comes across as an anti-climax – a fault the Sultan himself levels at the next story – and as a result Nyssa's attempts to pluck out a moral for the Sultan fall slightly flat.

The second and third episodes also feature somewhat under-developed plotlines, so they end up more as mildly diverting vignettes than thoroughly absorbing tales, even taking into account Sarah Sutton's eardrum-shredding impersonation of a mad old witch. That's particularly problematic in the case of the third story – set on a planet where stories are currency and the best storytellers are rich indeed – which sounds like a great idea rather thrown away. And the fourth episode, which wraps everything up, is satisfactory in that it starts to address the lessons learned from these particular tales, but still ends in a cursory fashion.

Overall, though the production uses its talents well, and although Peter Davison seems to relish the chance to become almost a comic supporting character in his own series, *1001 Nights* doesn't live up to its potential. I'd definitely like to hear more from these writers – but hopefully next time they'll let their imaginations run wild rather than reining them in too quickly. **MATT MICHAEL**

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snow is made from tiny fragments of a vast, shattered mirror. All this has a poetry to it that's beguiling and utterly baffling, with the dreamlike logic of a fairytale – explicitly so, in a climactic moment that's lifted from Hans Christian Andersen.

Perhaps that's the point: that Leela must have experienced all her adventures in a similar way, trying to make sense of Victorian England or the inside of the Doctor's psyche. As such, this story could only be told through her experience. Writer Nigel Fairs has written three previous *Companion Chronicles* about Leela, each one increasingly fragmentary and oblique. His last, *The Time Vampire*, seemed to tell the end of Leela's story. *The Child* is a new beginning of sorts, and part of this is about rediscovering the world through a child's eyes.

Or perhaps the idea is that while the Glass Queen seeks meaning in cold equations, Leela has learned that small, beautiful things contain the real truth about life. Either way, *The Child* is a deeply atypical *Doctor Who* story, beautifully acted by Louise Jameson, and lingering in the imagination a long time after the CD stops playing. **MATT MICHAEL**

'*The Child* is is an atypical *Doctor Who* story, beautifully acted by Louise Jameson...'

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searching for the lost colony – don't come across as being much more civilised. It's only the presence of the Doctor and his friends that prevents the situation from escalating further.

While the Doctor and Litefoot are caught between the Indians and English rescue party, Jago has problems of his own: a phantom child is menacing him, and soon he's awoken to find himself on Croatoan Island where a fate worse than death awaits him.

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
Colin Baker, Trevor Baxter and Christopher Benjamin in
VOYAGE TO THE NEW WORLD
by Matthew Sweet
Featuring Philip Pope and Ramon Tikaram
FULL CAST AUDIO DRAMA
BIG

In the end, there's the sense that writer Matthew Sweet wants to have his cake and eat it: offering two separate explanations for the fate of Roanoke (and two TARDISes), bringing in Sir Walter Raleigh and playing with the imagery of ghosts in the woods. However, he does it with such care, respect for the real-life pioneers, and haunting moments that you're happy to let him get away with it this once.

These two special plays have bridged the gap between the fourth and imminent fifth series of *Jago & Litefoot*. *Voyage to the New World* concludes with another cliffhanger: one which suggests we're in for interesting times ahead. Bring it on! **MATT MICHAEL**

Destiny of the Daleks

DOCTOR WHO
BBC
DESTINY OF THE DALEKS
The BBC Full-Cast Television Soundtrack starring Tom Baker
Narrated by Lalla Ward

TV SOUNDTRACK AudioGO

WRITTEN BY Terry Nation
NARRATED BY Lalla Ward
STARRING Tom Baker (the Fourth Doctor), Lalla Ward (Romana)
RRP £13.25 (CD)

Robbed of its visuals, AudioGO's soundtrack of 1979's *Destiny of the Daleks* reveals an obvious tug-of-war between the styles of two very different writers – the old school solid adventure plotting of Terry Nation and the comic playfulness of the series' new script editor Douglas Adams.

Nation's story – about the Daleks returning to Skaro to exhume their creator Davros – is silly but irresistible. The tone of the story, however, is set by Adams' long and jokey introduction in which K9 has 'laryngitis' and Romana (played by Lalla Ward) casually regenerates four or five times.

This feeling that the series wasn't taking itself seriously has led to *Destiny* sometimes struggling to find an appreciative audience, but it's a better story than it's often given credit for. The ruined underground Dalek city – its shivery hollow sounds brilliant on audio – offers a genuinely creepy environment and while Tom Baker's Doctor laps up every comic line he's given, he's serious when he has to be.

Nation tells his story with a real economy of dialogue. Episode One is extraordinary in how much is relayed in purely visual terms, from the Dalek prisoner funeral party to the arrival of the Movellan spaceship and the rockfall that blocks entry to the TARDIS. This leaves narrator Lalla Ward and Robert Ayres' linking script plenty of room for some descriptive flare. "Something is coming…" intones an ominous Ward, seconds before the Daleks' wall-shattering first appearance. Heart-stopping!

Ward's bonus interview focuses on life, career and everything but the story in hand, but no matter – *Destiny* rides again regardless. **VANESSA BISHOP**

City of Death

TV SOUNDTRACK AudioGO

WRITTEN BY David Agnew
NARRATED BY Lalla Ward
STARRING Tom Baker (the Fourth Doctor), Lalla Ward (Romana)
RRP £13.25 (CD)

We'll always have Paris… or maybe not. 1979's *City of Death* marked *Doctor Who*'s first genuine overseas filming with the Doctor and Romana running in front of as many of Paris' most famous tourist attractions as the shooting schedule would allow. But as a soundtrack release, this still joyous sight is reduced to nothing more than a curious street level white noise. This, then, is a version of *City of Death* that joins the ranks of numerous other stories that claim they're set in other countries but have no real evidence to back it up. Does it matter? As the story's villainous Count Scarlioni might say, "Not one jot!"

Writing as David Agnew, Douglas Adams' script about a stranded alien funding time-travel experiments remains a glorious mix of styles – the holidaying Doctor and Romana and their cleverer-than-you rom-com banter, the B-movie hard-boiled detective Duggan assigned to a plot to steal the Mona Lisa, the wonderfully smug master criminal (and alien in disguise) Scarlioni.

The narration includes plenty of detail, describing in depth the adventure's many memorable scenes. However, you can have too much of a good thing. All three of the story's cliffhangers are almost entirely visual, delivering an unexpected shock – and the more they're talked up, the less effective they tend to be.

City of Death gives the impression of something made with the same *joie de vivre* you get when listening to it, but Ward's bonus interview reveals actors not talking to each other and her own demands for a last-minute re-write that held up recording. It's a fascinating listen. **VANESSA BISHOP**

DOCTOR WHO
BBC
CITY OF DEATH
The BBC Full-Cast Television Soundtrack starring Tom Baker
Narrated by Lalla Ward

The Ark in Space

DVD BBC
STARRING Tom Baker (the Fourth Doctor), Elisabeth Sladen (Sarah Jane Smith) and Ian Marter (Harry Sullivan)
WRITTEN BY Robert Holmes
DIRECTED BY Rodney Bennett
FIRST BROADCAST 25 January – 15 February 1975
RRP £20.42
RELEASED 18 FEBRUARY

The Ark in Space is the latest story to benefit from something of a spruce-up, in the form of a new Special Edition DVD with added extras. "*The Ark in Space* has always been one of my favourite stories," admits the producer of this release's 'making-of' piece *A New Frontier*, Chris Chapman. "When I was ten, anything with a bit of body horror floated my boat, and this story – along with *The Seeds of Doom* – was *Doctor Who's* equivalent of a David Cronenberg movie! I was certainly more than happy to tackle the Special Edition of this much-loved tale, with its marvellously focused opening episode, its many iconic Tom Baker moments and its rather ambitious creature effects!

BBC
DOCTOR WHO
THE ARK IN SPACE
SPECIAL EDITION
The TOM BAKER Years 1974-81

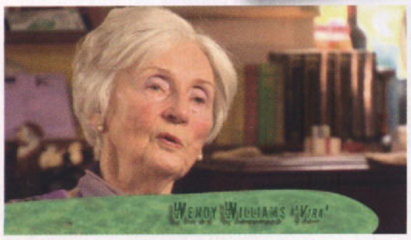
"My first step on taking on a Special Edition DVD, is to check out the original release and see what was missing that time around. The gaping hole here was the lack of involvement from director Rodney Bennett, who also helmed that season's *The Sontaran Experiment* – so he was first on my list, along with Wendy Williams, who played Vira, and Kenton Moore, who gives such an intense performance as the doomed Noah. Additionally, I couldn't tell this story without fledgling producer Philip Hinchcliffe, and crafty designer Roger Murray-Leach. On top of that, it's always struck me that this story must have been a huge culture shock for young viewers at home, ripping the guts out of the UNIT family and flying off in a completely new direction – so I hit speed-dial for the lovely Nick Briggs to give a fan perspective on this massive gear-change.

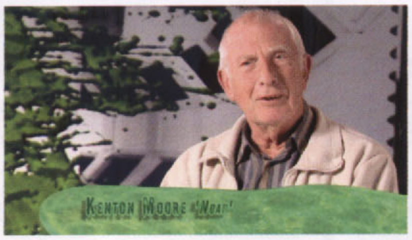
"Curveballs came back from Rodney and Wendy – both are housebound, with the former injured from a fall, and the latter recovering from a stroke, so me and my cameraman had a long day of house calls to visit both Rodney and Wendy. I then gathered the rest of our contributors together for a studio day of interviews in London. From that day, came one of my favourite interviews on the range. Kenton Moore was absolutely *terrific* on the subject of Noah – wholly committed behind the character and the story, but also prepared to laugh like a drain at the frustrations of achieving such a thing on a BBC budget. I hope that the finished piece is a green and gooey love letter to a classic slice of *Doctor Who*."

The Wirrn invade the Ark in space.

'This story must have been a huge culture shock for young viewers at home...'

The Ark in Space also launches a new multi-part series for the DVD range – *Dr Forever!* "The series is basically a love story about *Doctor Who*, when it wasn't on the air," reveals producer James Goss, "about all the things that were important to fans in those times, and how the show came back. So, the *Dr Forever!* series will, over the next year or so, cover books, audio releases, toys, the various rumours in the 1990s of the show's return to TV, and finally,





Silent footage from *Robot*.

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

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FEBRUARY

THURSDAY 7

MAGAZINE

- **DWM 457** Panini £4.75

CD - AUDIO READING

- ***Destiny of the Doctor 2: Shadow of Death*** by Simon Guerrier [Second Doctor, Jamie and Zoe] AudioGO £10.20

CD - TALKING BOOK

- ***The Gunfighters*** by Donald Cotton [First Doctor, Steven and Dodo. Read by Shane Rimmer] AudioGO £13.25
- ***The Angel's Kiss*** by Justin Richards. [Melody Malone. Read by Alex Kingston] AudioGo £13.25

MONDAY 18

DVD

- ***The Ark in Space Special Edition*** by Robert Holmes [Fourth Doctor, Sarah and Harry] BBC DVD £20.48 See above

THURSDAY 28

CD - AUDIO DRAMA

- ***Spaceport Fear*** by William Gallagher [Sixth Doctor and Mel] Big Finish £14.99 See page 78
- ***The Sands of Life*** by Nicholas Briggs [Fourth Doctor, Romana and K9] Big Finish £10.99 See page 78
- ***Gallifrey V*** box set by James Peaty, Una McCormack, David Llewellyn [Romana, Leela] Big Finish £25.00 See page 79

CD - AUDIO READING

- ***The Companion Chronicles: The House of Cards*** by Steve Lyons [Second Doctor, Ben, Polly and Jamie] Big Finish £8.99 See page 79

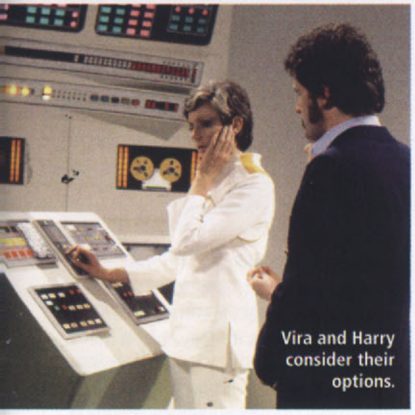
MARCH

THURSDAY 7

MAGAZINE

- **DWM 458** Panini £4.75

he Doctor and
arah perform
an alien autopsy.



Vira and Harry consider their options.

the remarkable – and untold – story of how the programme eventually came back! The first piece, about books, is a tribute to those seemingly far away days when the books *were Doctor Who*, when we lived for Bernice Summerfield's wedding, or a hint of what Faction Paradox was. It was a genuinely exciting time – and equally exciting behind-the-scenes. It was interesting getting to meet [former Virgin Books editor] Peter Darvill-Evans, who did such an amazing job in convincing the BBC that there should be such a thing as an original *Doctor Who* novel, and then finding such talented people to write them."
DAVID DARLINGTON

BUY IT BECAUSE... If you like your *Doctor Who* tense, dark and moody, this is as good as it gets.

Tom Baker in
Scene Around Six.

WHAT'S IT ABOUT?

Many thousands of years in the future, Earth becomes uninhabitable. Aboard space station Nerva, the remaining survivors of the human race orbit the Earth in suspended animation. The Doctor, Sarah and Harry arrive at this ark in space to discover that some of the vital systems have been sabotaged. As mankind begins to awake from its prolonged deep sleep, the Doctor discovers that they are not alone...

EXTRA FEATURES

- Commentary featuring actors Tom Baker and Elisabeth Sladen, and producer Philip Hinchcliffe.
- *A New Frontier* – documentary on the making of the story, with actors Wendy Williams and Kenton Moore, director Rodney Bennett, producer Philip Hinchcliffe, designer Roger Murray-Leach and fan Nicholas Briggs.
- *The Ark in Space* – 70-minute omnibus version, as broadcast on BBC1 in 1975.
- *Dr. Forever! Love & War* – a new series looking at how *Doctor Who* was kept alive in a range of original novels after 1989. With writer and producer Russell T Davies, Virgin Books editor Peter Darvill-Evans, BBC Books editors Steve Cole and Justin Richards, writers Mark Gatiss, Robert Shearman, Paul Cornell, Gary Russell and Joseph Lidster, journalist David Richardson and actress Lisa Bowerman.
- *Scene Around Six* – a compilation of 1978 news items from BBC Belfast's news show, featuring Tom Baker.
- Mute 8mm location film from *Robot*
- Roger Murray-Leach interview
- Model effects roll
- CGI effects roll
- 3D technical schematics
- Original BBC1 trail for Part One
- Photo Gallery
- Alternative opening titles
- Alternative CGI sequences
- TARDIS-Cam No1
- Subtitles and subtitle production notes
- PDF *Radio Times* listings, *The Doctor Who Technical Manual* and tie-in promotional materials for Crosse and Blackwell and Nestle
- Easter Eggs
- Coming Soon: *The Aztecs*

Vengeance of the Stones

AUDIO READING AudioGO

WRITTEN BY Andrew Smith
PERFORMED BY Richard Franklin and Trevor Littledale
FEATURING The Third Doctor, Mike Yates, Brigadier Lethbridge-Stewart
RRP £10.20
RELEASED 7 MARCH

The celebratory audio series *Destiny of the Doctor* reaches its Third Doctor instalment in March, with Andrew Smith's *Vengeance of the Stones*.

"The whole story is around these recumbent stones that you only find in a particular part of Scotland," Andrew reveals, "which is something that I found out about when I was on holiday a couple of years ago. I was brought up in Glasgow, but as a little boy I used to always go on holiday to the Moray Coast, which is still where I take my kids now. In 2011, we went to see this recumbent stone circle near Inverurie, called Easter Aquhorthies. The 'recumbent' stone is a big slab on its side, in between two upright stones. It's always in the south-west corner, and no-one really knows what it's for. It just seemed like an ideal hook to hang a story on. I did some more research, and it's really interesting. I had the commission before I went on holiday again, so I actually wrote some of the story in the stone circles!"

Unlike the previous two episodes of *Destiny*, which focused on fully-fledged companions, *Vengeance of the Stones* is centred on a member of the recurring UNIT 'family' from the Third Doctor's television episodes: Mike Yates. "I was asked by John Ainsworth, who's the producer and script editor, to write a story for the Third Doctor and Mike Yates," Andrew recalls. "I vividly remember watching that era in particular, so I felt I knew him; he's in my head as a ubiquitous presence during the Jon Pertwee years."

Vengeance unveils for the first time an important part of Mike's backstory. "I pitched about four or five one-paragraph ideas to John," explains Andrew, "and I think *Vengeance of the Stones* was the third, but the first had a very specific thing about Mike joining UNIT, going into training. That wasn't the whole story – there were other things going on as well. But John liked that idea, of a story that actually 'introduced' Mike, so we added that; when we start, he's not in UNIT, he's an officer in the regular army, in Scotland. Some RAF fighter jets disappear, so UNIT gets called in..."

The story is narrated by Richard Franklin, who played Mike in the original television episodes, and is told in the third-person. "Richard is the narrator, he's not Mike," explains Andrew. Actually, that frees you up. Richard's voice can describe different characters in different situations at different locations."

Is the Mike Yates featured in *Vengeance of the Stones* any different to the Mike long-term viewers will be familiar with? "Yeah, this Mike doesn't know about extra-terrestrial life," Andrew confirms. "He's heard that UNIT investigate little green men, and he's fairly dismissive of that. But then he's put in a situation where he sees alien life in front of him! So that's a bit of a change in the character – the Mike Yates we finish up with is the Mike Yates we know, whereas the Mike Yates at the start has yet to have his eyes opened..." **DAN TOSTEVIN**

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
3
VENGEANCE OF THE STONES
by Andrew Smith
Performed by Richard Franklin and Trevor Littledale
BBC

WHAT'S IT ABOUT?

Two RAF fighter jets are on a training flight when one of them is plucked from the air and promptly disappears. UNIT is called in, and the Doctor and the Brigadier are soon on the scene. They enlist the help of a local military officer – a young lieutenant called Mike Yates...

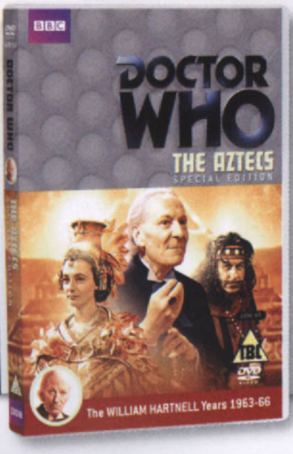
BUY IT BECAUSE... You'll discover how Yates first met the Doctor.

CD - AUDIO READING

- ***Destiny of the Doctor 3: Vengeance of the Stones*** by Andrew Smith [Third Doctor, Brigadier Lethbridge-Stewart and Mike Yates] AudioGO £10.20
See above

CD - TALKING BOOK

- ***Devil in the Smoke*** by Justin Richards [Vastra, Jenny and Strax. Read by Dan Starkey] AudioGO £13.25



- ***The Tomb of the Cybermen*** by Gerry Davis [Second Doctor, Jamie, Zoe. Read by Michael Kilgarriff] AudioGO £13.25
See page 79

MONDAY 11

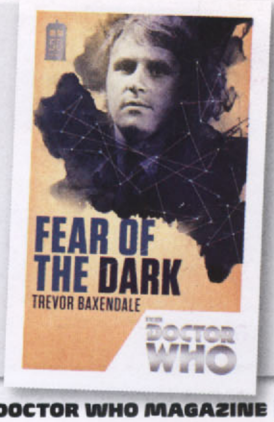
DVD

- ***The Aztecs Special Edition*** by John Lucarotti [also includes *Galaxy 4: Air Lock*] [First Doctor, Ian, Barbara, Susan] BBC DVD £20.48

THURSDAY 28

BOOKS

- ***Ten Little Aliens*** by Stephen Cole [First Doctor], ***Dreams of Empire*** by Justin Richards [Second Doctor], ***Last of the Gaderene*** by Mark Gatiss [Third Doctor], ***Festival of Death*** by Jonathan Morris [Fourth Doctor], ***Fear of the Dark*** by Trevor Baxendale [Fifth Doctor], ***Players*** by Terrance Dicks [Sixth Doctor], ***Remembrance of the Daleks*** by ►



Spaceport Fear

AUDIO DRAMA Big Finish

WRITTEN BY William Gallagher

STARRING Colin Baker (the Sixth Doctor), Bonnie Langford (Melanie Bush), Ronald Pickup (Elder Bones), Isabel Fay (Naysmith), Gwilym Lee (Pretty Swanson)

RRP £14.99 (CD), £12.99 (download)

RELEASED 28 FEBRUARY

S*paceport Fear* – this month's instalment of Big Finish's new trilogy reintroducing Bonnie Langford as Mel – is writer William Gallagher's second Sixth Doctor story in as many years.

"Last time I was writing for the trilogy that introduced [new companion] Flip," William reminds us, "so there was a lot of discussion about her and how the three stories worked together. But Mel is much more established, so with this the first I really knew about the other two stories is when I pitched an idea that turned out to be preposterously close to next month's concluding one. Mine wouldn't have been as good, to be frank, as Matt Fitton and Nick Briggs had already found much more and gone much further than my idea, but the core was too similar. Mine did have a spaceport, though, and really everything since grew out of that one word and that one setting."

The fact that the new Mel stories are standalone allowed William more freedom than he'd had with his Flip adventure (2011's *Wirrn Isle*). "All I was given this time was the Sixth Doctor and Mel," he explains. "But even more than with *Wirrn Isle*, it all grew in the discussion with [script editor] Alan Barnes. Everything did, but most especially the monster. Until this story, I would've told you that I am rubbish at creating monsters: I felt fortunate to be given the Wirrn before, and I will forever believe that humans make the best adversaries, but this time I am very proud of my Wailer. Well, less 'my' Wailer and more 'ours' – Alan kept finding ways to make it nastier. You can learn a lot about people when you're working with them!"

What was it like to write for Mel – a character who has often had a mixed reception? "I did feel an obligation to Mel," William admits, "or maybe really to Bonnie Langford. I wasn't a fan of the character, but I was and am a fan of Bonnie's, so I was determined to give her lots to do and my sole disappointment in *Spaceport Fear* is that a fluke of my schedule meant I wasn't able to meet Bonnie at the recording."

Why was the idea of the spaceport so rich a premise? "I love confined spaces in drama, and the spaceport gave me something new: it is a very, very big space that feels confined because it's in darkness. So I hope we have something of a scarily epic journey across the spaceport. There is a moment when I had to find a way for a character to light up the place and it took me an entire day to think of it but it was worth every minute. Because now you get about one second of thinking how clever that character is, then I hope you get a shiver because you realise how dangerous the idea really is. And then of course there is always the question of what you're going to see when you turn on the light..." **DAN TOSTEVIN**

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
COLIN BAKER AND BONNIE LANGFORD IN
SPACEPORT FEAR
BY WILLIAM GALLAGER
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING RONALD PICKUP
FULL CAST AUDIO DRAMA
BIG FINISH

WHAT'S IT ABOUT?

Welcome to Tantane Spaceport – where the tribes of Business and Economy have been at war for all of 400 years, and where a terrible creature called the Wailer prowls the corridors. And where there are no Departures. Ever...

BUY IT BECAUSE... It's every bit as scary as the title suggests.

The Sands of Life

AUDIO DRAMA Big Finish

WRITTEN BY Matt Fitton

STARRING Tom Baker (The Fourth Doctor), Mary Tamm (Romana), John Leeson (K9), Hayley Atwell (President Moorkurk), David Warner (Cuthbert), Toby Hadoke (Mr Dorrick), Jane Slavin (The Laan), Duncan Wisbey (General Vincent)

RRP £10.99 (CD), £8.99 (download)

RELEASED 28 FEBRUARY

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
TOM BAKER AND MARY TAMM IN
THE SANDS OF LIFE
BY NICHOLAS BRIGGS
THE AUDIO ADVENTURES OF DOCTOR WHO
FEATURING HAYLEY ATWELL DAVID WARNER TOBY HADOKE WITH JOHN LEESON AS K9
FULL CAST AUDIO DRAMA
BIG FINISH

WHAT'S IT ABOUT?

Sheridan Moorkurk has just been elected president of Earth... but the harsh realities of who really runs the planet are just beginning to dawn on her. Meanwhile, the Doctor and Romana encounter a mass of aliens... Will they be able to avert inter-species war that will destroy all life on Earth?

Big Finish's first series of Fourth Doctor adventures, released last year, had a vague linking theme of the Doctor educating companion Leela in the history of Earth. The second series, which began in January, has a similar ongoing arc – the four scripts by writer Nicholas Briggs share some important characters, settings, and situations, and the first of those is out this month.

"Yes, it's a little mini-arc throughout the season," Nick nods. "There are certain things in *The Sands of Life* which we will be revisiting. Cuthbert and the Conglomerate, for example, and Cuthbert's assistant Mr Dorrick. They will have important parts to play later on. It's not weaving through *every* story, it's just some recurring elements in the ones I've written. We're building towards something..."

Nick was instrumental in getting Mary Tamm (Romana) on board, and was thrilled to get to write some of her final stories, before the actress' death. "When Romana was on TV, I was a fully-formed, up-and-running *Doctor Who* fan, taping every episode," he chuckles. "I could probably identify any episode from that season just by hearing three seconds of the audio!"

The character's involvement forced him to rethink the way he approached his initial idea for *The Sands of Life*. "We were working on very short notice and hoping to start our Fourth Doctor range with Sarah Jane, so when I originally came up with the vague idea for this story it was with Sarah Jane – but when I actually began to turn that idea into a script, Romana being in it completely forced me to restructure the plot. It took on a life of its own! The character is *so* different and *so* special that it really forced me to rethink it."

What was it like to write dialogue for Romana? "She's such a clear, definite character. She's pretty much as clever as the Doctor. She's not going to go 'What's this Doctor?' or quibble on the details – she might be telling *him* what something is! The way Tom reacts to the character is unique."

The Sands of Life, Nick adds, is "a big sci-fi story, set in the future on Earth – we deliberately don't say when, but they have jet-propelled helicopters and an Earth Government and things – and it's about an intergalactic organisation called the Conglomerate. The Conglomerate is run by a rather strange man called Cuthbert, who is played by David Warner, and is the leading brand in the civilised galaxy. He basically holds the strings of power on Earth. There is an experiment. Something goes wrong with it. He thinks he's found the creatures who are responsible for it, and tries to exact revenge upon them. Then a whole load of these alien creatures turn up on Earth...!" It's up to the Doctor and Romana to avert a war, and the storyline continues next month... **DAN TOSTEVIN**

BUY IT BECAUSE... It's the start of something big for the Fourth Doctor that you won't want to miss.

THE SILENT STARS GO BY
DAN ABNETT
BBC
DOCTOR WHO

◄ Ben Aaronovitch [Seventh Doctor], ***Earthworld*** by Jacqueline Rayner [Eighth Doctor], ***Only Human*** by Gareth Roberts [Ninth Doctor], ***Beautiful Chaos*** by Gary Russell [Tenth Doctor], ***The Silent Stars Go By*** by Dan Abnett [Eleventh Doctor] BBC Books £6.99 each

SUNDAY 31

CD - AUDIO DRAMA

■ ***The Seeds of War*** by Matt Fitton and Nicholas Briggs [Sixth Doctor and Mel] Big Finish £14.99

DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
KATY MANNING
THE SCORCHIES
BY JAMES GOSS
THE AUDIO ADVENTURES OF DOCTOR WHO
MELVYN HAYES AS THE SCORCHIES
THE COMPANION CHRONICLES
BIG FINISH

■ ***War Against the Laan*** by Nicholas Briggs [Fourth Doctor, Romana and K9] Big Finish £10.99

■ ***Jago & Litefoot – Series 5*** box set by Jonathan Morris, Marc Platt, Colin Brake and Justin Richards [Henry Jago, Professor Litefoot] Big Finish £30.00

CD - AUDIO READING

■ ***The Companion Chronicles: The Scorchies*** by James Goss [Third Doctor, Jo Grant, Brigadier] Big Finish £8.99

WHERE TO BUY

Big Finish: Visit *bigfinish.com* or email *sales@bigfinish.com* Alternatively, phone the credit card hotline on 01628 824102, or send a cheque payable to Big Finish Productions to PO Box 3787, Maidenhead, Berks, SL6 3TF.

AudioGO: Available from shops or *audiogo.com/uk*

The House of Cards

AUDIO READING Big Finish

WRITTEN BY Steve Lyons
PERFORMED BY Anneke Wills and Frazer Hines
FEATURING The Second Doctor, Ben, Polly and Jamie
RRRP £8.99 (CD), £7.99 (download)
RELEASED 28 FEBRUARY

He's back! "Steve Lyons wrote *The Selachian Gambit* for us last year," producer David Richardson reminds us, "which was a big success, so we thought it would be nice for him to do something again with the same team – the Second Doctor, Polly, Ben, and Jamie. He submitted a storyline about an outer-space casino which has lots of strange people in it, and the Doctor and his companions get caught up with them."

"Every science-fiction franchise has to have a 'space casino' story!" laughs Steve, "but this casino has snake-headed security guards, and time-travellers aren't welcome, so the Doctor and his friends are in trouble from the start, accused of using their foreknowledge to cheat at the games of chance. But the real question is, who's in charge of the snakes? And what is the casino's true purpose?"

Those snakes will be familiar to fans of *Doctor Who* comics: "the Sidewinders are these monstrous gangsters who have appeared in the *Doctor Who Adventures* comic strips," David explains. "I wanted to do a story set in Prohibition-era Chicago," recalls Steve, of their *DWA* genesis, "and, of course, the *DWA* strip has to have monsters. So, I created a mob of alien gangsters, who were stranded on Earth and just trying to fit in and make themselves comfortable. I can't remember why I settled on snakes, it's just what sprang to mind at the time.

"*The House of Cards* should tell you everything you need to know about them. Even the Doctor doesn't recognise the Sidewinders, because of course his meetings with them in *DWA* are in his future [they've encountered the Tenth and Eleventh Doctors] – so, to all intents and purposes, this is their first story anyway."

How did they end up in a Second Doctor audio drama from Big Finish? "I didn't start with that intention," Steve admits. "I just realised that they fit the setting – and the tone of the story – so perfectly. I mean, a space casino has to be run by alien gangsters, doesn't it? And then I thought it would just be a lot of fun to do. I love it when characters cross over between the various *Doctor Who* tie-in 'universes', and I also love the *DWA* strip. So, I thought it was about time that something from that strip branched out into another medium."

"I've always had a soft spot for stories in which 'fun and games' have deadly consequences," he sums up, "so this is one of those. It's mostly light-hearted on the surface, but with darker, more menacing undertones..." **DAN TOSTEVIN**

BBC
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
FRAZER HINES AND ANNEKE WILLS
THE HOUSE OF CARDS
BY STEVE LYONS
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES
BIG FINISH

WHAT'S IT ABOUT?

The TARDIS has landed in a futuristic space casino, where the Doctor, Ben, Polly and Jamie find fun, games... and monsters everywhere. In this place, time travellers are to be tracked down and arrested. Yet, as events spiral out of control, time may be Polly's only ally...

BUY IT BECAUSE... You'll hear the Doctor meet a foe from his future!

The Tomb of the Cybermen

TALKING BOOK AudioGO

WRITTEN BY Gerry Davis
READ BY Michael Kilgarriff
FEATURING The Second Doctor, Jamie and Victoria
RRP £13.25
RELEASED 7 MARCH

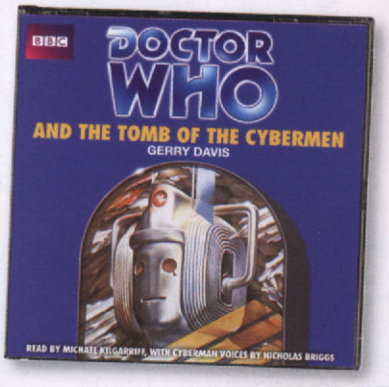
WHAT'S IT ABOUT?

A party of archaeologists, joined by the Doctor, Jamie, and Victoria, uncover the tomb of the Cybermen on their home planet of Telos. But it soon becomes clear that the Cybermen are far from dead...

"This novelisation is my favourite of Gerry Davis' books," declares AudioGO commissioning editor Michael Stevens. "The original scripts are very strong, and the author capitalises on that to ramp up the tension and feeling of claustrophobia. It's visually richer than its TV counterpart – and there are some distinct variations, such as the Cybermen being armed with a 'sting'."

"It's a great serial," enthuses sound designer Simon Power. "I wanted to give the tomb itself a real sub-zero ambience with crunchy frost, freezing condensation and a thick blanket of ice covering absolutely *everything*! The Cybermen awakening is, of course, an iconic *Doctor Who* moment and I hope that I have treated it with the deference it rightly deserves. My aim was to enhance Michael Kilgarriff's reading of this scene so that the whole picture slowly comes to life in your own imagination. When the Cybermen finally appear, they bring a whole new eerie quality to the narrative, with their droning protracted syllables, heavy clanking footsteps and gurgling organic mechanisms. And there's the Cybermats with their metallic snapping jaws! I think this is definitely one of our very best releases..." **DAVID DARLINGTON**

BUY IT BECAUSE... It's a chilling story for the last days of winter.



BBC
DOCTOR WHO
AND THE TOMB OF THE CYBERMEN
GERRY DAVIS
READ BY MICHAEL KILGARRIFF, WITH CYBERMAN VOICES BY NICHOLAS BRIGGS

Gallifrey V

AUDIO DRAMA Big Finish

WRITTEN BY James Peaty, Una McCormack and David Llewellyn
STARRING Lalla Ward (Romana), Louise Jameson (Leela), Seán Carlsen (Narvin)
RRP £25.00 (CD), £20.00 (download)
RELEASED 28 FEBRUARY

In 2004, Big Finish launched *Gallifrey*, an audio *Doctor Who* spin-off following former companions Romana and Leela on the Doctor's home planet. It was, as creator Gary Russell often described it, '*The West Wing* meets *24*' – a tense, political, character-driven drama – building towards the devastating finale of Series Three (2006) in which Gallifrey, ravaged by war and terrorism, was now plagued by a zombie virus.

In 2011, *Gallifrey* returned for a fourth run. On that occasion, as producer Scott Handcock reminds us, it was "more of a romp": the lead characters fled Gallifrey and visited a different alternate-reality version of the planet in each episode, bumping into familiar *Doctor Who* actors playing unexpected new roles along the way. In the last story, they'd settled on one of these other Gallifreys, and it's there that the political machinations now return, in Series Five.

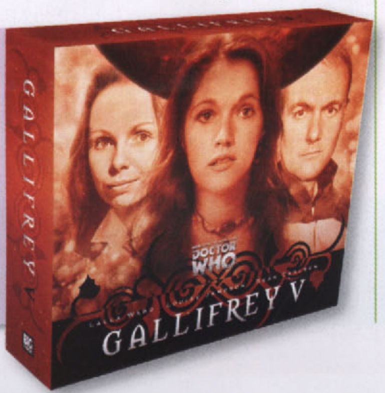
Romana, Leela, and Narvin all return. "Leela, at the end of the last series, felt very betrayed by Romana," explains Scott, "because she'd lost Brax during the course of the series and then eventually also K9. She has gone to join the Outsiders, who live a very uncomplicated life, and are a very tribal people – so Leela returns to her roots, and we surround her with people who bring out that side of her. We go back to one of the things that made *Gallifrey* such a success to begin with – Leela's very instinctive approach versus Romana's very considered one.

"Romana, I think it's fair to say, put a lot of pressure on herself in *Gallifrey IV*. She was quite damaged. This is her rehabilitation; she's not only coming to terms with herself but also the world around her, and trying to make the best of that. She's very much grounded again, very much the proud politician she always was, with Narvin as her right-hand man. He's more of a calming influence than he was – whereas, on the previous Gallifrey, he was always vying for power in his own little world, now he has to ally himself with Romana if they ever stand a chance of getting home, so there's a friendship that blossoms there."

Returning home is still very much the plan. "Series Five is the story of Romana, Leela, and Narvin coming to terms with the world they've found themselves in, and searching for a way home," says Scott. "This alternative Gallifrey isn't a stopgap; it's key to resolving some of the things that have been going on with the original Gallifrey, like the virus. Hopefully, if people listen to all six series [the final run is due this October] back-to-back, this will all feel like it's feeding into something much larger...
DAN TOSTEVIN

WHAT'S IT ABOUT?

Lady President Romana is making decisions that are costing her allegiances within the Inner Council. Emissary Leela is trying to secure basic rights for her allies, the Outsiders, now freed from generations of bondage to their masters, the Regenerators of Gallifrey. But their enemies plan to expose the truth and let society rise or fall by the consequences...

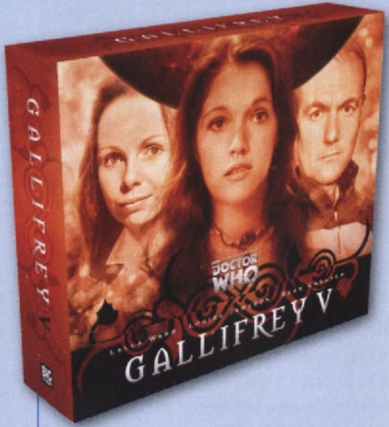


BUY IT BECAUSE... It continues the story of Leela and Romana.

PRIZES TO BE WON!

Enter this month's competitions for the chance to win the very latest *Doctor Who* DVDs and audios!

WIN! GALLIFREY V CD!



Gallifrey returns with a fifth season box set of three new audio dramas, starring Lalla Ward as President Romana and Louise Jameson as Leela. With Romana and Narvin ruling New Gallifrey from the heart of the capitol, their former friend Leela now lives as an Outsider, existing in the wastelands of Gallifrey with the former slaves she fought hard to free. With no hope of returning home, to their one true Gallifrey, these three exiles try to find a way to survive and build a better Gallifrey than the barbaric, lawless one they have found themselves in. While Leela decides to live without her old friends, Romana seeks to use the power and wealth of Gallifrey to begin experiments into time travel…

Gallifrey V is available this month from Big Finish as a CD boxset for £25.00 and also to download for £20.00. We have **FIVE** boxsets to give away absolutely free and one could be yours if you can answer this question:

In which constellation is the planet Gallifrey?

A Kastersugar
B Kasterborus
C Kastingtherunes

Phone **09011 542 221** to enter, or post your entry to the address below, marking it: "THE SKY IS A BURNED ORANGE, AND THE LEAVES ON THE TREES ARE BRIGHT SILVER."

WIN! HOUSE OF CARDS CD!

BBC
DOCTOR WHO
CLASSIC DOCTORS • BRAND NEW ADVENTURES
FRAZER HINES AND ANNEKE WILLS PERFORM
THE HOUSE OF CARDS
BY STEVE LYONS
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH
THE COMPANION CHRONICLES

This month's edition of *The Companion Chronicles* from Big Finish is *House of Cards* by Steve Lyons, a new adventure for the Second Doctor featuring Frazer Hines as Jamie and Anneke Wills as Polly. The TARDIS has landed in a futuristic space casino, where the Doctor, Ben, Polly and Jamie find fun, games… and monsters everywhere. There are vicious robot dogs, snake-headed gangsters from the Sidewinder Syndicate and a mysterious masked woman called Hope. In this place, time travellers are to be tracked down and arrested. Yet, as events spiral out of control, time may be Polly's only ally…

House of Cards is available from 28 February on CD for £8.99 and as a download for £7.99 but we have **FIVE** copies to give away and you could be in with a chance of grabbing one for yourself if you can answer the following question:

What was Polly's occupation before joining the TARDIS crew?

A Computer programmer
B Secretary
C Supermodel

Phone **09011 542 222** and leave your details to enter, or post your entry to the address below, starting it with this request: "WHY NOT MAKE SOME COFFEE?"

WIN! THE GUNFIGHTERS CD!

The TARDIS takes the First Doctor and his companions Steven and Dodo to the American Wild West in *The Gunfighters*. The Doctor is desperate to find a dentist to cure his toothache, but in the process, he finds himself caught up in the crossfire between the warring Earps and Clantons. As the conflict escalates, the Doctor and his friends get involved in the events leading up to the legendary gunfight at the OK Corral!

Shane Rimmer, who played ruthless gunslinger Seth 'Snake Eyes' Harper in the original 1966 TV serial, reads Donald Cotton's highly regarded novelisation of his own script. *The Gunfighters* is available now as a talking book from AudioGO on CD for £13.25 and to download. We have **FIVE** CD copies of this new talking book to give away and if you would like to be in with a chance of receiving one, just answer this medical mystery correctly:

In *The Gunfighters*, the Doctor is mistaken for which other medical professional?

A Doc Martin, jaded GP
B Doc Holliday, drunken dentist
C Doc Savage, man of bronze

Phone **09011 542 223** and leave your details to enter, or post your entry to the address below, starting with this colloquial agreement: "YOU'RE DARN TOOTIN'!"

BBC
DOCTOR WHO
THE GUNFIGHTERS
DONALD COTTON
READ BY SHANE RIMMER

WIN! SHADOW OF DEATH CD!

AudioGO's *Destiny of the Doctor* series of special releases for the 50th Anniversary of *Doctor Who* continues with the second Doctor adventure *Shadow of Death* by Simon Guerrier. Frazer Hines tells the story as well as giving voice to both Jamie, who he played in the TV series, and the Second Doctor. He is joined by Evie Dawnay as Sophie. Following an emergency landing, the TARDIS arrives on a remote world orbiting a peculiar star – a pulsar which exerts an enormous gravitational force, strong enough to warp time. The Doctor discovers that something dark, silent and deadly is also present on the world – and it is slowly closing in on the human intruders...

Shadow of Death is available now on CD for £10.20 and also to download. To be in with a chance of winning one of **FIVE** free CDs that we have to give away – just answer this:

BBC
DOCTOR WHO
DESTINY OF THE DOCTOR
50
BBC
SHADOW OF DEATH
by Simon Guerrier
Performed by Frazer Hines and Evie Dawnay

What distinctive clothing is Jamie most often seen wearing?

A Green jim-jams and a gold star
B A sporran and kilt
C A leather leotard

Phone **09011 542 224** and leave your details to enter, or post your entry to the address below, starting with Jamie's famous battle cry at the front of your entry: "CRAIG A TUR!"

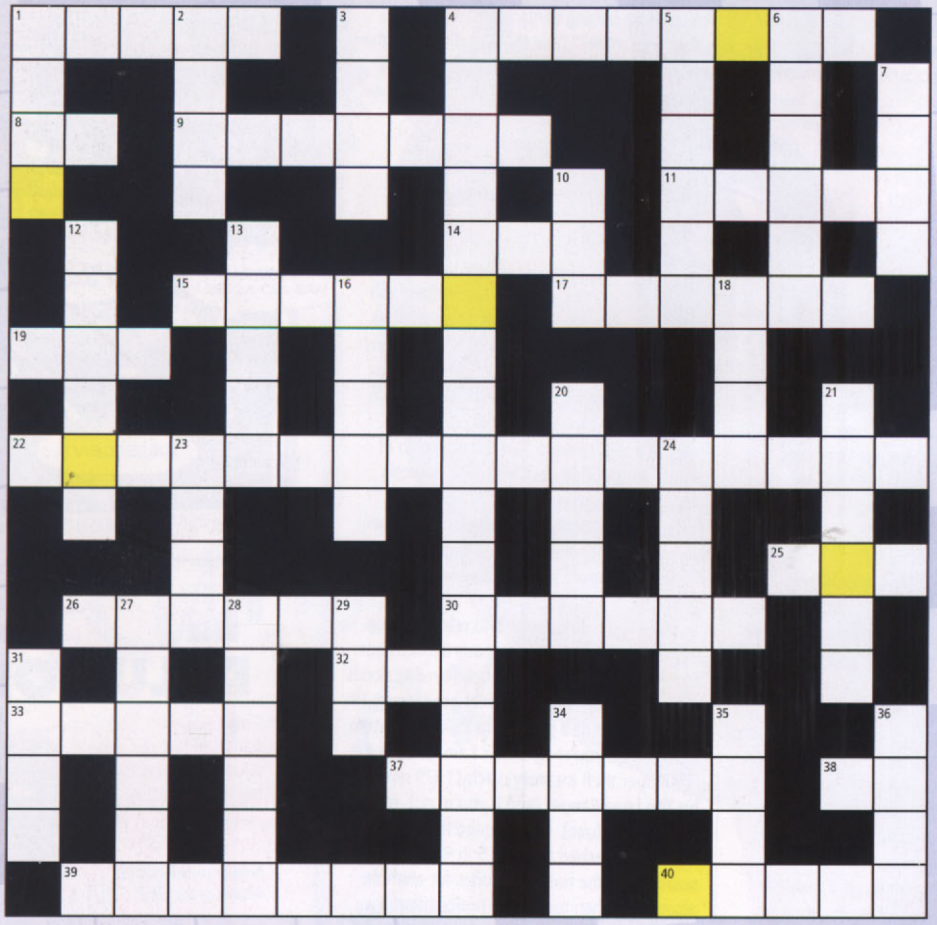
HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 7 February 2013 and close at midnight on Wednesday 6 March 2013. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 457, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 6 March 2013.

TERMS AND CONDITIONS: Competitions are not open to employees of **Doctor Who Magazine**, printers and anyone else connected with the printers and their families. Winners will be the first correct entries drawn after the closing date. No purchase necessary. No responsibility can be accepted for postal entries that are lost or damaged. **DWM** will not enter into any correspondence. Winners' names will be available on request.

CROSSWORD

Think you know your Kate Stewart from your Catrin Stewart? Why not give this puzzle a go?



ACROSS

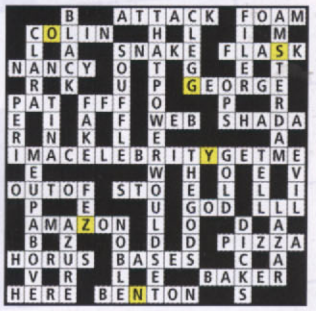
1 Companion of Giuliano (5)
4 Companion of the Doctor (8)
8 Production code of *The Evil of the Daleks* (1,1)
9 An apothecary admired by the Doctor (7)
11 (and 20 and 36 Down) He played the deranged John Lumic (5, 5-4)
14 *abbrev.* The Master's weapon (1,1,1)
15 (and 2 Down) She played the Game Station's Controller (5,4)
17 Kert ______ – an ally of Bret Vyon (6)
19 The name of 38 Across in early drafts of *100,000BC* (3)
22 The _____ ___________ – alien entity that possessed Dr Simeon (5,12)
25 Frank ___ – director of *The Brink of Disaster* (3)
26 Novel penned by writer who would go on to write for the TV series (6)
30 Commander in charge of T-Mat (6)
32 Deposits of Zeiton 7 could be found in this form on Varos (3)
33 Time Lord weapon – ____ gun (2-3)
37 The centre of the TARDIS control room (7)
38 Leader of the cavemen encountered by the Doctor, Ian, Barbara and Susan (2)
39 Irongron's second-in-command (8)
40 Story that introduced a popular recurring monster (5)

DOWN

1 She held the Doctor at gunpoint (4)
2 See 15 Across
3 Monster that inhabited Gabriel Chase (4)
4 Director of *The Wheel in Space* (7,2,4,4)
5 A Pel (6)
6 Facsimile used by Morpeth Jetsan (6)
7 A victim of the robots of death (4)
10 "___ must prove brains, Emperor must prove strength!" (3)
12 (and 35 Down) *Doctor Who* stuntman (6,4)
13 Edwardes said she made excellent coffee (5)
16 Romulus and Remus, for example (5)
18 (and 31 Down) Where the First Doctor was trapped when the Time Lords attempted to unite him with Doctors Two and Three (4,4)
20 See 11 Across
21 Coal Hill, for example (5)
23 Alias adopted by one of the celebrities involved in Operation Golden Age (4)
24 Rory in *The Big Bang* (5)
27 An old friend of the Doctor (6)
28 The Doctor compares Strax to one (6)
29 Deep ___ – played Mr Sin (3)
31 See 18 Down
34 Galaxy the Face of Boe comes from (4)
35 See 12 Down
36 See 11 Across

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION



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LAST ISSUE'S PRIZE WORD: ZYGONS

WIN!

THE ARK IN SPACE DVD!

The Fourth Doctor (Tom Baker), Sarah Jane Smith (Elisabeth Sladen) and Harry Sullivan (Ian Marter) travel into the future and discover the survivors of the human race under threat in *The Ark in Space*. This four-part story, first shown in 1975, is released on DVD this month as a Special Edition by BBC Worldwide. Extra features include a brand new making-of documentary, rare archive footage, commentaries and more. The DVD is released on 18 February, priced £20.42, and we have **FIVE** copies to give away if you can complete the prize crossword to the left and rearrange the letters in the yellow squares to form the name of a Time Lord.

Phone **09011 542 232** to enter, or post your entry to the address on the opposite page, putting this chilling advice first: "LEAVE THE ARK, VIRA!"

BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 7 February and close at midnight on Wednesday 6 March 2013. Service Provider: Spoke, 0870 880 4869. For full terms and conditions see opposite page.

BBC
DOCTOR WHO
THE ARK IN SPACE
SPECIAL EDITION
The TOM BAKER Years 1974-81
DVD

WOTCHA!

The page that doesn't roll along on wheels, you know.

BY THE WATCHER

HOMO REPTILIA TOP TEN

- BETTER THE SEA DEVIL YOU KNO
- SILURIAN RHAPSODY
- THE CAPTAIN OF HER HART
- MYRKA ON THE DANCEFLOOR
- HAVE EOCENE HER?
- HUNGRY LIKE THE EARTH
- MAJ BAKER
- VASTRA MANANA
- ON WENLEY MOOR BAHT 'AT
- WHAT DO YOU WANT TO MAKE THREE EYES AT ME FOR?

A History of Doctor Who in 100 Objects...

#28

METALLIC TEETH

Just when you think the nostalgia rush can't get any more intense, the closing credits of *More Than 30 Years in the TARDIS* unspool to the evocative strains of Jon Pertwee crossing the void beyond the mind. His seminal 1972 single *Who is the Doctor?* was the brainchild of record producer Rupert Hine, whose radical percussion-loaded rearrangement of the *Doctor Who* theme created a dramatic backdrop for a lyric by his songwriting partner David MacIver. (As composer and lyricist, the same pair were responsible for the single's infinitely strange and curiously compelling B-side *Pure Mystery*, a sort of Noel Coward-meets-John Osborne confection in which Pertwee adopts the guise of a washed-up vaudeville entertainer with 'a talent to amuse'. But that's another story for another time.)

It's fair to say that *Who is the Doctor?* inhabits a more challenging metaphysical universe than that explored by Frazer Hines in his similarly-titled 1968 classic *Who's Dr Who?* ("He simply elevates a stone where you and I would throw it"), or by Roberta Tovey's trailblazing 1965 effort *Who's Who* ("He's quite at home in a big spaceship or sitting on top of a horse"). No, here we're grappling with weightier issues. Pertwee's reverb-laden tones are firmly set to 'declamatory' as he strides through MacIver's lyric, a hazy cosmic jive which requires us to confront one of the most vexatious and fundamental questions about our hero: scientist, or magician?

WHO IS THE DOCTOR
PURPLE
PUR 111
JON PERTWEE

This is a debate which smoulders throughout *Doctor Who*, and nowhere more smokily than during the Pertwee era itself, which often seems conflicted on the issue. On the one hand the Third Doctor is sold to us as a scientific empiricist, putting a rational spin on sorcery with some schoolboy chemistry in *The Time Warrior*, and drawn into a straightforward science-versus-magic contest with Miss Hawthorne in *The Dæmons*; but on the other hand, he fails to offer remotely rational explanations when performing inexplicable conjuring tricks in *The Ambassadors of Death*, or trouncing the Master with premonitions, out-of-body experiences and crazy wine-bottle contraptions in *The Time Monster*.

Who is the Doctor? is plagued by no such ambiguity: here, the Doctor's cards lie face-up on the table. He's not a man of science. He's 'a presence science can't deny', who 'exists within, outside, behind the latitude of human minds'. Okay. But wait; there's more. A lot more. And it's a bit of an eye-opener.

The hints are there from the start, but it's the final verse that really lets the cat out of the bag. After some spooky stuff about fingers moving to end mankind (I like to picture Omega's big green ones from the old *Three Doctors* book cover here) and metallic teeth beginning to grind (I'm imagining Azal's duralinium-dentured granny gnashing away there), we arrive at the crunch. "With sword of truth I turn to fight the satanic powers of the night," discloses Pertwee. Hello there. Satanic powers? Sword of truth? We're not in Devil's End any more. 'The sword of truth' is a traditional Christian metaphor, but that's merely an *hors d'oeuvre*. The next line poses the Dawkins-baiting demand "Is your faith before your mind?", and the real clincher is the final bombshell: "Know me!" booms Pertwee portentously, before reversing his earlier refrain with the nakedly Messianic appeal: "Am I the Doctor?"

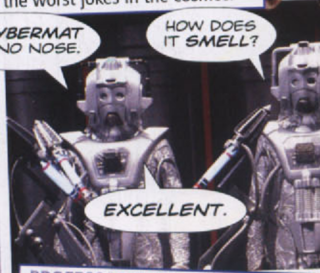
Let's just ponder that for a moment. 'Know me – am I the Doctor?' is a clear and conscious echo of the style and subject matter favoured by that other seeker of light and purveyor of eternal wisdom, Jesus Christ: "Know me, and you will know my father," he announces at one point. If our lyricist is indeed implying what he very much appears to be implying, then we can only breathe a sigh of relief that the attention of *Doctor Who*'s Bible-bashing 1970s nemesis Mary Whitehouse was never drawn to Mr Pertwee's shockingly subversive seven-incher. Never mind John Lennon declaring that the Beatles were more popular than Jesus – this is in another league altogether.

Mind you, when it came to releasing pop records which made outrageous insinuations about the private lives of much-loved fictional heroes, Rupert Hine had barely got started. He went on to front a pop group called Quantum Jump, and if you're as old as I am, you'll remember their insanely catchy 1979 novelty hit *The Lone Ranger* (and if you're not, make haste to YouTube). Championed by Kenny Everett, it reached Number 5 in Britain and scandalised the nation's prudes for a whole afternoon when somebody noticed that the lyrics had the temerity to suggest that Tonto and Kemo Sabe enjoyed a spot of recreational herbalism and a friendship that went beyond previously assumed parameters. But most people didn't notice at all, because the best bit went 'Taumatawhakatangihangakoauau-otamateaturipukakapikimaungahoronukupokaiwhenuakitanatahu'.

IN A NUTSHELL: Magic is a science of the mind.

WHAT A LOAD OF RUBEISH

The astigmatic astrophysicist analyses the worst jokes in the cosmos.



MY CYBERMAT HAS NO NOSE.
HOW DOES IT SMELL?
EXCELLENT.

PROFESSOR RUBEISH'S VERDICT:
"Nope, sorry."

THE *Six Faces* OF DELUSION

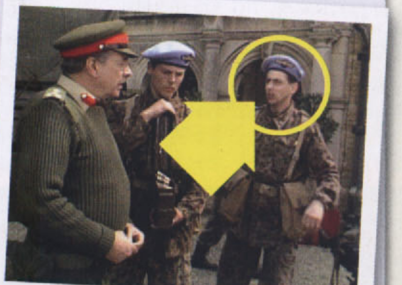
"Who knows?", you say – but are you right? Which five facts dissect the course of time, and which one is just a cosmic waste?

Answer revealed at the bottom of the page.

1. Purple Records, the label which released *Who is the Doctor?*, was owned by the legendary rock group Deep Purple, whose manager was a friend of Jon Pertwee.
2. In consecutive weeks in 1980, number 33 in the UK singles chart was occupied by Jon Pertwee's *Worzel's Song* and David Bowie's *Alabama Song*.
3. The musical director on Pertwee's 1962 album *Songs for Vulgar Boatmen* was Ivor Raymonde, who co-wrote Dusty Springfield's celebrated début hit *I Only Want to Be With You*.
4. The musical director on Pertwee's 1975 album *Songs from Hans Christian Andersen* was Malcolm Lockyer, who co-wrote Roberta Tovey's celebrated début flop *Who's Who*.
5. The children's song *Three Little Fishes (Itty Bitty Poo)*, recorded by Jon Pertwee among many others, was composed by Humphrey Searle, who scored *The Myth Makers*.
6. In 1984 Jon Pertwee released a recording of Worzel Gummidge singing the Beatles classic *When I'm Sixty-Four*, opening with a plaintive cry of "Aunt Sally!"

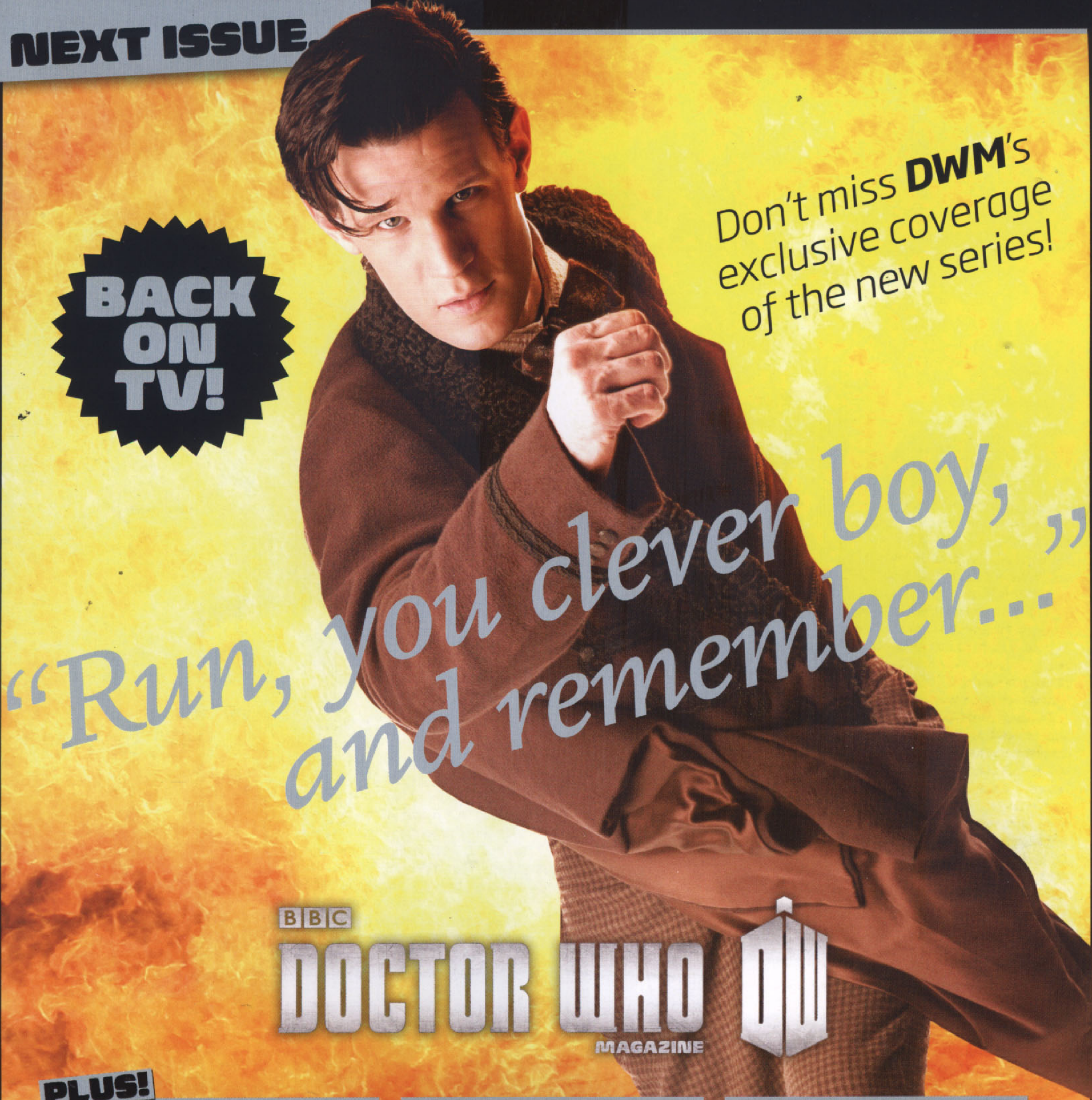
SUPPORTING ARTIST *of the month*

Ahead of its time in so many ways, 1989's *Battlefield* has long been praised for its progressive inclusivity, portraying an enlightened near-future in which women and ethnic minorities are empowered to the point at which they're allowed to do traditionally white male things like driving cars, commanding international paramilitary organisations, sitting around in beer gardens going "Boom!" and giggling like morons, and even – get this – going out shopping while the men make dinner. Amazing! So it's heartening to see that the UNIT portrayed in *Battlefield* anticipates another enlightened policy which, in the real world, wouldn't be adopted by the British armed forces until 2000, and didn't reach the United States until 2011. Before then, the military's unpleasantly regressive stance was known as "Don't ask, don't tell," but in Part Three of *Battlefield* we're very much out and proud. Or to put it another way, at precisely 14:26, immediately after the Brigadier barks "Quartermaster Sergeant!", all that's missing is a fabulous whoop of "I'm free!"



ANSWERS: It's Nurse Pinto from *The Faceless Ones* on the Time-Space Visualiser. The Six Faces of Delusion: Number 5 is a fishy fabrication. The song was in fact written in 1939 by Saxie Dowell. Pertwee's recording is real enough, though. All together now: "A boom-boom-dittum-dattum-wattum, achoo!"

NEXT ISSUE



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JON PERTWEE

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